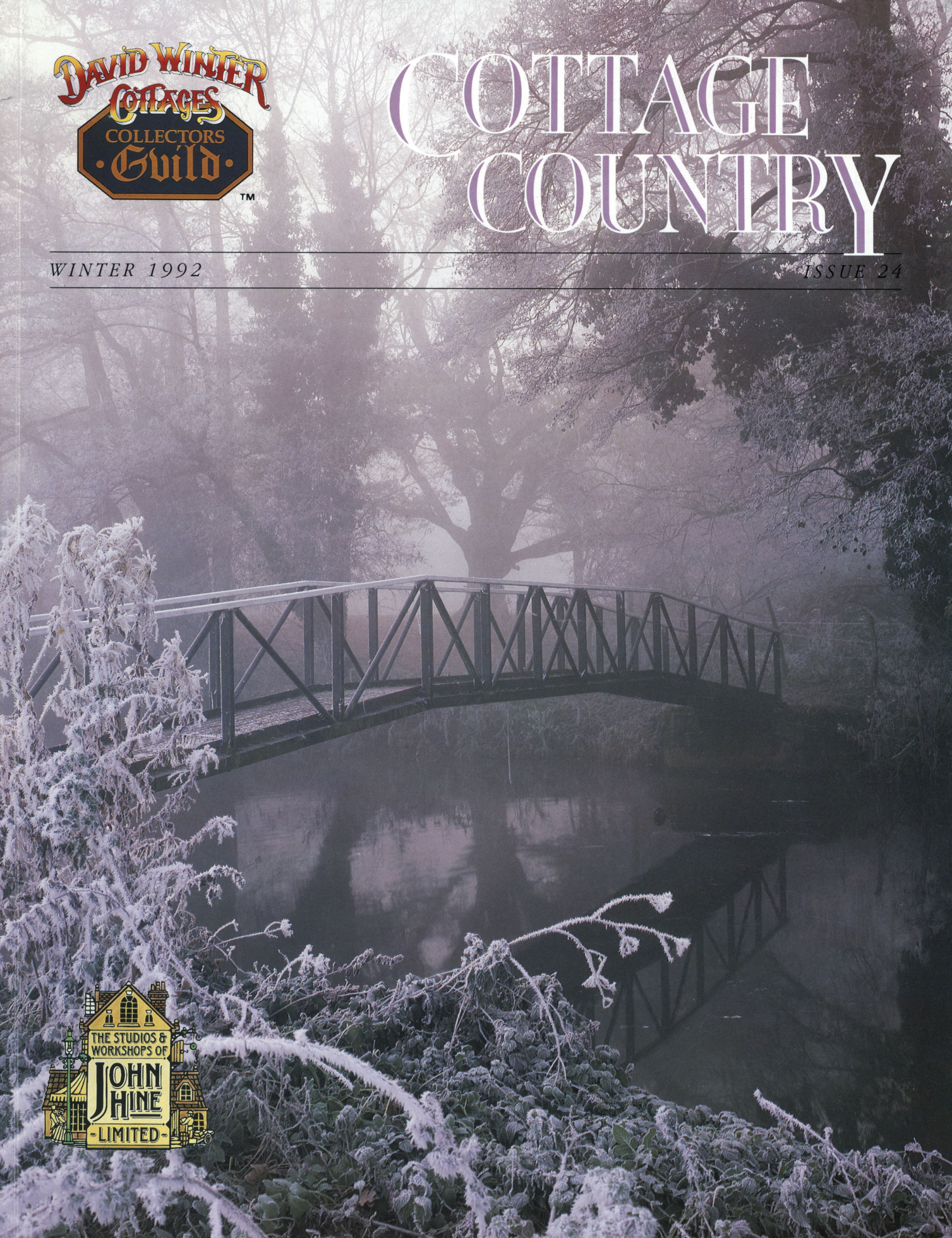
DAVID WINTER COTTAGES
COLLECTORS GUILD
™

COTTAGE COUNTRY

WINTER 1992 ISSUE 24



THE STUDIOS & WORKSHOPS OF
JOHN HINE
LIMITED

NEW
FOR CHRISTMAS 1992!
CHRISTMAS ORNAMENTS

We are delighted to present four more CHRISTMAS ORNAMENTS – **Fairytale Castle, Tudor Manor House, Suffolk House and Fred's Home ...**

Each piece is a miniaturised version of a David Winter piece, with a little seasonal snow added! They have been sculpted by an artist from John Hine Studios and are available only for the 1992 Christmas period.

Last Christmas John Hine Studios presented four miniature reproductions of David Winter Cottages – Scrooge's Counting House, Mr Fezziwig's Emporium, Hogmanay and A Christmas Carol (winner of this year's NALED award for Ornament of the Year.) – all of which retired on 31st December 1991. **This year's CHRISTMAS ORNAMENTS will retire on 31st December 1992.**

All CHRISTMAS ORNAMENTS are smaller than $1\frac{1}{2}$" x $2\frac{1}{2}$"

1
FAIRYTALE CASTLE

2
TUDOR MANOR HOUSE

3
FRED'S HOME . . .

4
SUFFOLK HOUSE

CHRISTMAS ORNAMENTS are available now from authorised David Winter Cottages stockists.

STANDING VERSIONS ARE ALSO AVAILABLE BUT ONLY IN THE U.K.

Please note that although Christmas Miniatures were sculpted in England, they are made in China and not in our workshops in Great Britain.

DAVID WINTER COTTAGES
COLLECTORS Guild
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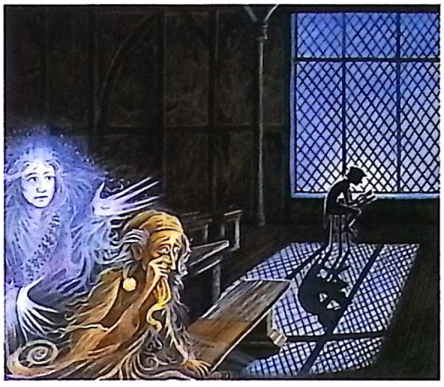

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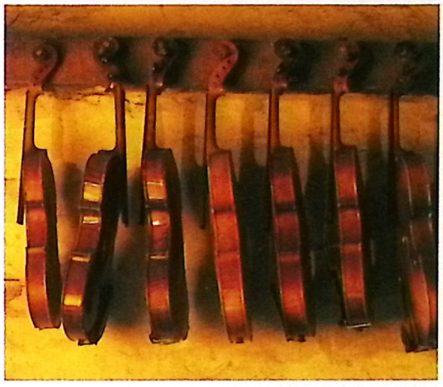

The Viol maker...page 24

At long last, we can finally bring you the lucky winners of The Great Mouse Hunt. They received their gold mice at a presentation banquet at Eggars Hill this August and were able to discuss with each other the why's and wherefore's of the quest which began more than a year ago, in the summer of 1991. You will be pleased to know that for we poor mortals there is also a detailed explanation of what it was all about!

The response to our Squeak!!! competitions has been so encouraging that we have decided to include this section as part of the main Cottage Country. This is also one way of guaranteeing that every Guild member gets a copy — we hear that in the past they have not always arrived safely with the magazine. And we've adapted the way you send in your entries to competitions, so there is no need to cut up Cottage Country.

Talking of Squeak!!!, you may have noticed that the words "by Judy Lacey" often accompany the puzzles and competitions. Well you can meet Judy in person in this issue. She's one of our most enthusiastic Guild members, from California, and devising puzzles is just one of her many talents. Another interesting person to read about is Michael Heale, a musical instrument maker who specialises in Viols – the forerunners of the Violin family. He makes his beautiful instruments just a few miles from where David Winter lives, in the Surrey countryside.

There's more than a hint of Christmas here, too, with some stories and anecdotes from around the village, featuring carol singers, mistletoe, the Lord of Misrule and a woman who got stuck in a snow drift for eight days ... and survived! We even have some scholarly news about Scrooge's School which will have you imagining that the First of April is here already.

Merry Christmas and a Happy New Year to you all and do join us again for the 1993 Guild – your application form should be included in this magazine. See you there!

John Hine

JOHN HINE

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Front Cover: Winter on the river Wey by Andy Williams.
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As all David Winter Cottages are handpainted, colours may vary from the pieces pictured in Cottage Country.

COME AND JOIN US IN 1993!

We do hope you've enjoyed being a member of the David Winter Cottages Collectors Guild during 1992. Now is the time to renew for 1993 and we are delighted to announce that membership fees will yet again remain unchanged. This means that for the seventh year running, fees will be the same as when the Guild was founded in 1987:

UK£25 US$40 CDN$50 AUS$50

On the Riverbank

Diameter : 8½"

It's even more remarkable value when you see David's free bas-relief plaque for '93 members – **On the Riverbank.** This piece alone is valued at more than the cost of Guild membership. Yet we also offer four issues of Cottage Country magazine, news of forthcoming Guild activities *and* the option to purchase the two '93 redemption pieces. Rivers are also the theme here – **Swan Upping Cottage** and **Thameside.**

So why not rejoin now! There should be a 1993 application with this issue of Cottage Country. Alternatively you can pick one up from your authorised David Winter Guild stockist.

EXCLUSIVELY FOR 1993 GUILD MEMBERS!

Thameside

GUILD PIECE NO.13

SIZE: Width: 3½" Height: 5½"
ITEM CODE: 01300

From its source in the Cotswold Hills to its estuary in the North Sea, the Thames flows for more than 200 miles through some of Englands most beautiful countryside. Along the way are a myriad of riverside homes – cottages often almost inaccessible from land, so hidden along country lanes that you'd hardly know they were there.

From the river it's a different matter. The waterside aspect is open and inviting. Rowing boats come and go from one mooring to another, bringing friends and neighbours to visit and tradesmen making deliveries. And all at a very sedate pace – nothing is hurried on the banks of the Thames. Water has a calming effect on people and life along the river is tranquil. It always seems to be summer there.

A free bottle of genuine water from the River Thames (photographic sample shown) will be supplied with every model of ***Thameside.***

Thameside will be available from 1st March 1993 and will retire on 31st December 1993.

Swan Upping Cottage

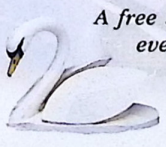
GUILD PIECE NO.14

SIZE: Width: 3¾" Height: 5¼"
ITEM CODE: 01301

Since Tudor times all swans in Great Britain have belonged to the monarch. But there is one exception. Queen Elizabeth I decreed that a number of swans on the Thames could be owned by two of London's livery companies, the Vintners and the Dyers, perhaps because their halls once stood on the banks of the Thames.

Every July men from both companies voyage along the Thames from Sunbury to Pangbourne to claim their cygnets by 'upping' them from the water and marking their beaks – a single nick for a Dyers' bird and a double nick for a Vintners'. Royal birds are left unmarked. It's a magnificent spectacle – six boats led by the Queen's Swanherd and followed by each company's Swan Marker and team of 'uppers'. There are flags and banners flying and rowers wearing jerseys of red, green and blue.

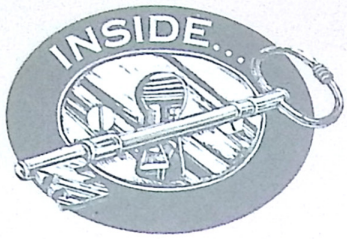
On their way they might well pass the cottage of one of the 'uppers' who has made his home on the riverbank – a peaceful haven from the hurly-burly of life in the City of London where the livery companies are based.



A free swan (photographic sample shown) will be supplied with every model of ***Swan Upping Cottage.***

Swan Upping Cottage will be available from 1st August 1993 and will retire on 31st December 1993.

EXCLUSIVELY FOR 1993 GUILD MEMBERS!

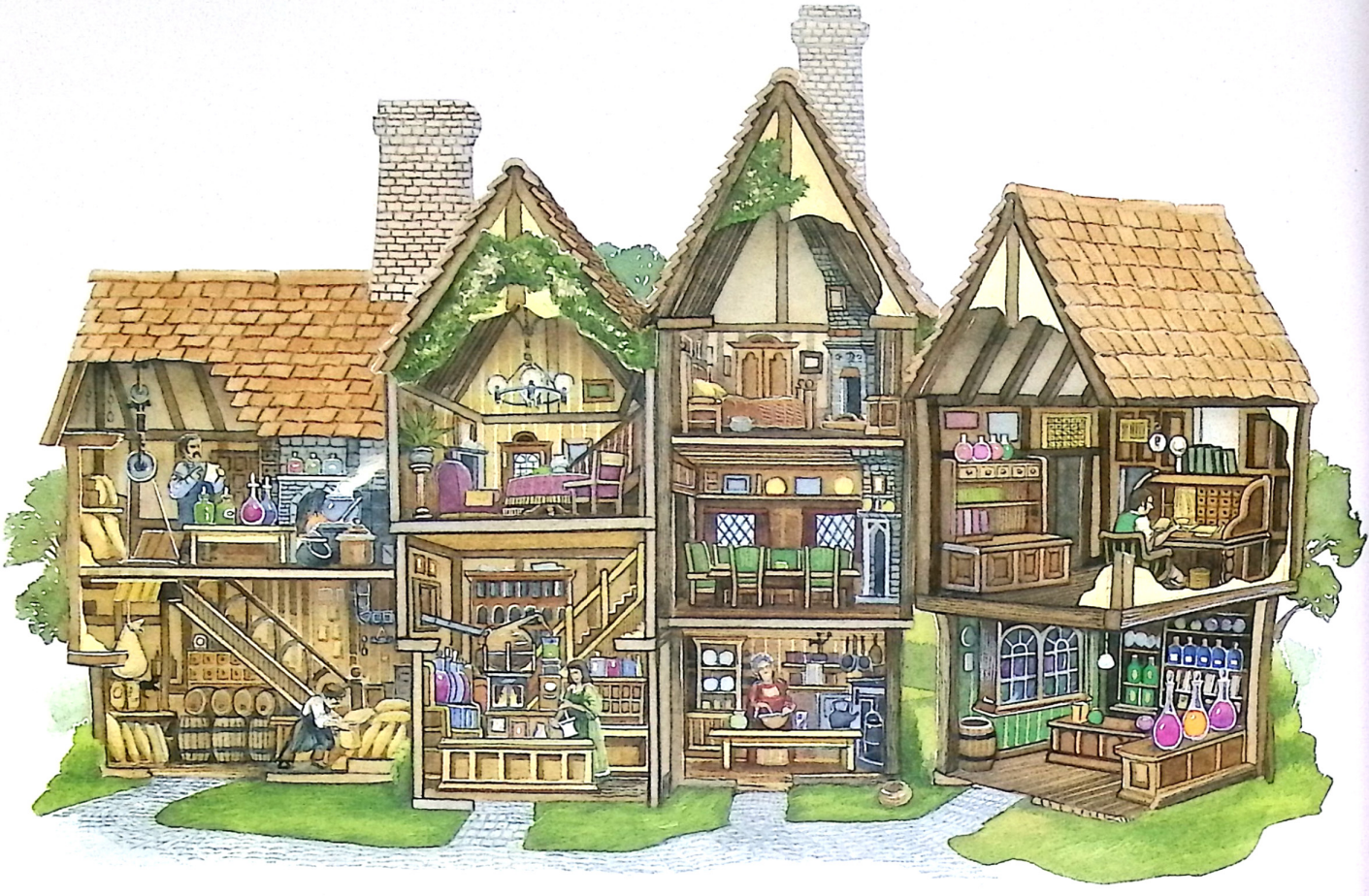


The Apothecary Shop

Was the apothecary a magician who could relieve any ailment? Or was he a fake, selling cure-all remedies in a cloud of mumbo jumbo? He was probably a bit of both. But whatever his customers thought of him, none could deny that the dark interior of The Apothecary Shop was a strange and intoxicating world, full of curious bottles, powders, potions, stuffed animals and rare, pungent smells … and no doubt the apothecary himself matched his surroundings!

Width: 2 3/4" Height: 4 1/4"

ANDREWS
LIVER SALT
P.GR.PARAD
B.CAPSICI
UNGUENT.
P.BORACIS
F.RUBEI
R.CALUMB
CERA FLAV
P.CURCUM
SHELLAUR
SUC.GLYCYR
R.SARZÆ J.
P.AMYL.
P.FŒNUC
TAB.POT.CHL
CARYOPHAR
R.MADDER
SULPH.SUB.
CUP.SULPH.
CRET.PPTI
SENNA FR.
ALUM.XTL.



The apothecary and his wares

Even the name – apothecary – seems strange and unfamiliar to us. Today we call him a pharmacist, chemist or druggist; and although his methods maybe more scientific than those of his predecessor, his basic function remains the same – to keep open shop, giving advice and supplying medicines to patients.

William Shakespeare knew this character well and was confident that the audience for his play *Romeo and Juliet* would have done so too when it was first performed in1597:

"I do remember an Apothecary
And hereabouts a dwells – which late I noted
In tatter'd weeds, with overwhelming brows,
Culling of simples (*herbs*). Meagre were his looks,
Sharp misery had worn him to the bones,
And in his needy shop the tortoise hung,
An alligator stuff'd, and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses
Were thinly scatter'd to make up a show."
(Act V, Scene 1)

You can picture the old man in his shop – perhaps inside David Winter's sculpture – standing behind the counter, surrounded by the oddest assortment of bottles and jars. The stuffed animals mentioned by Shakespeare were a prime feature of the apothecary's shop. Not only did they add to the mystique of his inner sanctum but they also had a symbolic purpose – the inclusion of animal products in his medicines and potions distinguished the apothecary from a plain herbalist.

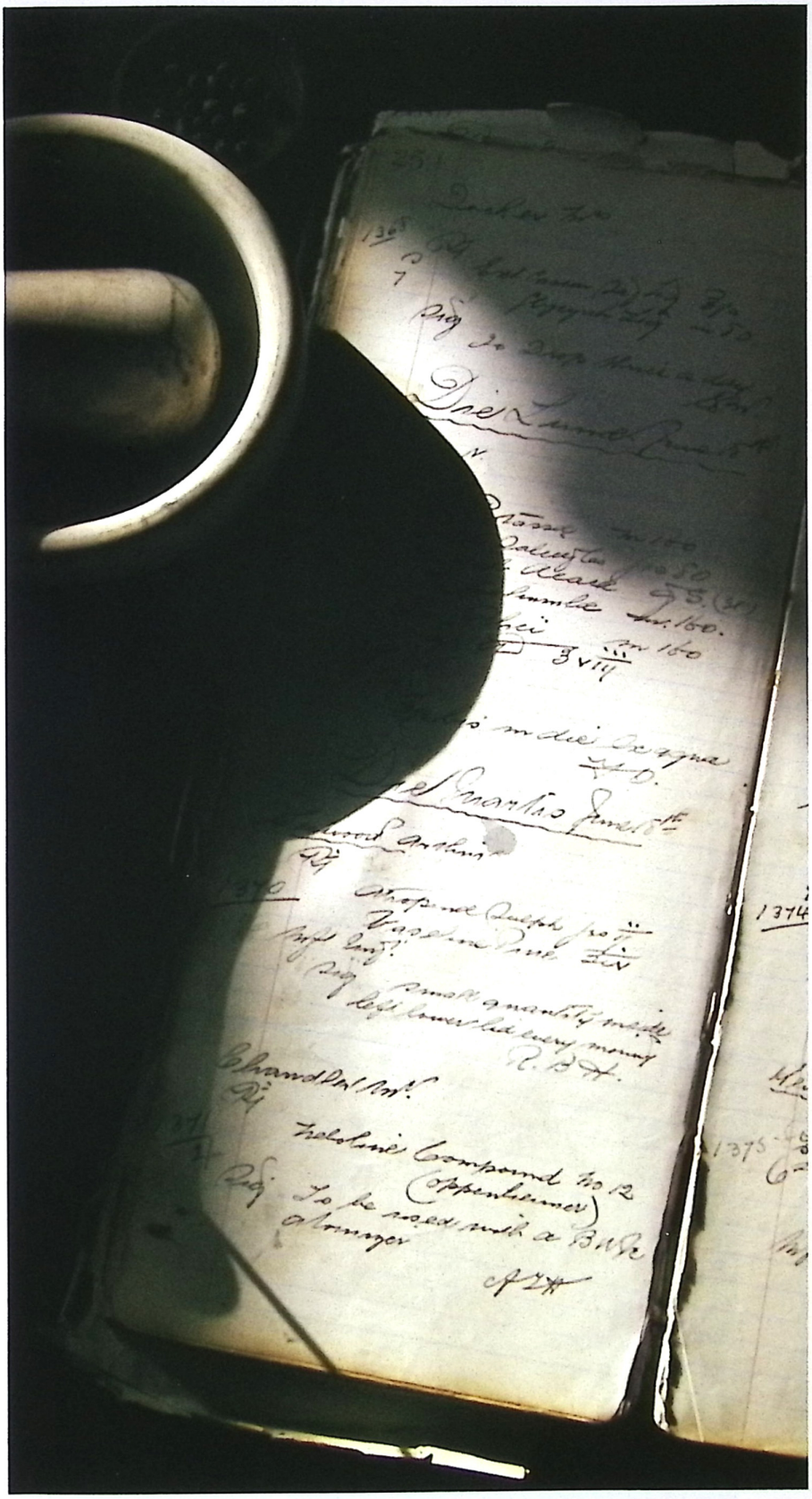
Nevertheless herbs lay at the core of the apothecary's remedies and their healing powers have been known since ancient times: **Comfrey** (also called 'knitbone'), used as a poultice to heal broken limbs; **Wormwood**, very bitter but excellent for poor digestion; **Caraway**, the ground seeds being effective against toothache and bruises; **Hyssop**, for healing cuts; **Angelica**, powerful against coughs, colds, wind and colic; **Rue**, the leaves being used to calm the nerves (if you could tolerate the smell!). The list is endless.

He might supply the leaves of some herbs whole to be rubbed on the skin, steeped in water to make a tea, or even chewed raw. Flower heads and seeds were ground to a powder with a pestle and mortar for inclusion in potions. Roots were frequently used to considerable effect. In 1633 John Gerard wrote: "Elecampane is good for shortnesse of breathe and an old cough, and for such as cannot breathe unless they hold their neckes upright. – The root preserved is good and wholesome to the stomack; being taken after supper it doth not onely helpe digestion, but also keepeth the belly soluble."

Then there were the special ingredients – powdered horn of a unicorn, moss from a human skull, and the fat of a man – which lifted the apothecary into the realms of the magician, and even the witch, and had a strong psychological effect on his customers. Fortunately such nonsense began to disappear by the seventeenth century when the Society of Apothecaries began to regulate the behaviour of its members.

A little dose of history

Strangely enough, the apothecary was once classed as a grocer. Back in the Middle Ages trading ships brought exotic spices and herbs to England from the Far East. As the merchants, or 'mercers', unloaded their cargoes the spices and herbs were separated out to be marketed by the 'pepperers', with the medicinal wares going to the retailers



Opposite page: *An artist's impression of how the inside of David Winter's The Apothecary Shop might appear.*

This page: *Tools of the apothecary's trade – scales, bottles, jars, pestle and mortar, and a huge dispensing ledger. Drugs and herbs were kept in the lines of wooden drawers behind the counter called the 'drug run'.*

calling themselves apothecaries. The pepperers gradually expanded their range and evolved into the Worshipful Company of Grocers, the second most powerful Company in London after the Mercers.

(Other spices such as ginger were used in cooking to disguise the fact that even the food of the rich and powerful was often putrid.)

In 1617 they separated from the Grocers' Company to form their own company, the Society of Apothecaries. Even greater respectability was afforded them in the next century when apothecaries split into two groups, those who were to become general practitioners and those who simply dispenses the medicines. By 1775, the

second group, 'trading' apothecaries, could no longer become liverymen of the Society.

There were also dealers in chemicals (chemists) and dealers in drugs of animal and vegetable origin (druggists) who traded apart from apothecaries. However, the differences between the three gradually eroded and during Queen Victoria's reign (1837-1901) the apothecaries were absorbed into the overall heading of 'chemists and druggists'. Today we just call them chemists.

But the word 'apothecary' has not faded away entirely. There is still an Apothecaries Hall to be seen in Blackfriars Lane, London, and 'apothecaries' still enforce 'quality control', as the chief examining and licensing body for modern pharmacy.

A Victorian 'Apothecary'

A nineteenth century chemist's shop would be as fascinating for us to visit as the apothecary would have been in Shakespeare's day. The window display was unmistakable with its large oriental carboys or specie jars full of coloured liquids. The tradition continues today and stems from the flasks and retorts used by Muslim physicians who brought their knowledge to Europe from the centuries-old medical school at Alexandria.

Inside, the centre of attention was the solid mahogany counter. Part of it may have been screened off to hide the dispensing area and on the top there were scales for weighing babies and a smaller set for measuring out drugs. At one end was the till, perhaps of wood or brass.

Behind the counter was the drug run, a long set of wooden drawers with glass knobs and clearly printed labels. It held a mixture of items including herbs, roots and powdered chemicals – all manner of ingredients required by the dispensing chemist. Then shelf upon shelf of bottles, jars and rounds containing anything from cough syrup to arsenic. Poison rounds had to be distinctive both visually and to the touch and were often made of green glass fluted vertically. Earthenware or stoneware jars were used to keep creams and ointments, and somewhere behind the counter was a large coloured earthenware jar marked LEECHES – live medicinal leeches, for bleeding patients – a normal item of stock just a century ago!

Hidden from view in the Dispensing Department worked the chemist, with his scales and weights, glass measures, pestle and mortar, pillmaking equipment, powder measures, bottles and papers. A latter day apothecary. No powdered horn of unicorn here, nor stuffed alligators hanging up, or bladders or musty seeds. But the mystique of the apothecary remained as he prepared his medications in secrecy, with his patients able to hear but not see what he was concocting – tappings, scrapings, clinks and rustlings. Psychology as much as security at work again!

And those imposing rows of bottles, especially the brightly-coloured carboys in the window, were surely meant to impress and even intimidate a little, just as the alligator, bladders and seeds would have done in David Winter's Apothecary Shop all those centuries ago.

Inside the premises of H. Emile Doo, a Victorian chemist and druggist whose shop has been preserved at the Black Country Museum in Dudley.
Main picture: *On the counter are the large scales for weighing babies, and the large cabinet to the left hides the dispensing counter behind which prescriptions were prepared.*
Top: *Carboys – strangely-shaped bottles of coloured liquid which have become the chemist's symbol – displayed for all to see in the shop window. They date back many centuries to the times when Muslim physicians brought their knowledge to Europe from the medical school at Alexandria.*
Above: *Even the abbreviated names on the drug run drawers add to the mystique which has always surrounded the apothecary and his modern counterparts.*

Judy Lacey, from La Verne, California, has 3 sons, 2 daughters, 2 stepdaughters, 11 grandchildren and lots and lots of David Winter Cottages. Furthermore she is a regular contributor of brain-baffling puzzles and quizzes to Squeak!!! and was once an investigator for the Los Angeles County District Attorney's Office. In short, Judy Lacey is a fascinating person and well worth meeting! Here she is in her own words . . .

Judy Lacey

"Little did I realise that first 'cute little cottage' I purchased early in 1986 would lead to a collection that would dominate my life and demand almost every inch of my house!

"Although I half-heartedly collected carousel horses and steins prior to cottages, I was never a dedicated collector until I discovered David Winter Cottages. I was taken with the great detail, and also with the painting variations. Other cottages look as though they are made on an assembly line – each cottage looking exactly like the next. Part of the fun of collecting David Winter's cottages is deciding whether I want a cottage with a black roof or a red one, red flowers or purple ones, dark red bricks or pale ones.

"And how interesting collecting them has made my life: I have often run from shop to shop to make certain that the particular piece I have my eye on is indeed the very best one. My favourite stockist, Maurine Myer (of Rossmyer's Gallery, Glendora) humours me by allowing me to sit on the floor of her shop while I open every single box of an order to make sure I haven't missed THE BEST ONE! Maurine knows I like the dark and bright colours, but she once underestimated my preference. When the Queen Elizabeth Slept Here's arrived, I chose the darkest one, but a week or two later when I returned to Rossmyer's, I spotted an even darker one off to one side – the most beautiful one I've ever seen. How could I have missed that one! I asked Maurine where it came from. 'Oh we're sending that one back,' she answered; she hadn't even showed it to me because 'it's so dark we'll never be able to sell it.' Of course, that piece is now in my collection.

"My friends always tease me about my lists. I love to make up lists – I have lists of all the cottages and their issue and release dates, a mouse list (???? Editor) list of stockists, list of collectors, list of clubs and magazines. And since I love to create puzzles, I've also created a David Winter dictionary and a trivia list. A lot of collectors like my cottage list for its great amount of information in a convenient one-page format, and it's been copied and passed around to collectors.

"I love people, and being busy and involved. I'm a charter member of the John Hine Collectibles Club, Foothills Chapter, secretary of the Orange County Chapter, and a member of the Farmer's Market

Chapter. I also love creating and writing. I'm editor of the 'Village Voice' newsletter of the Foothills JHCC and contribute to various other newsletters – not all in the USA.

"When I'm not on the phone or indulging my cottage obsession, I'm either out photographing the countryside or my grandchildren, or planning weddings. I've used cameras since I was 14 and have more than 90 photo albums, each numbered and indexed. I'm very interested in pictorially preserving my surroundings. I've lived in my home for thirty years and have seen many changes. The orange groves for which my area was famous have disappeared, as has the very rural lifestyle, and I have recorded what was left before it was completely gone.

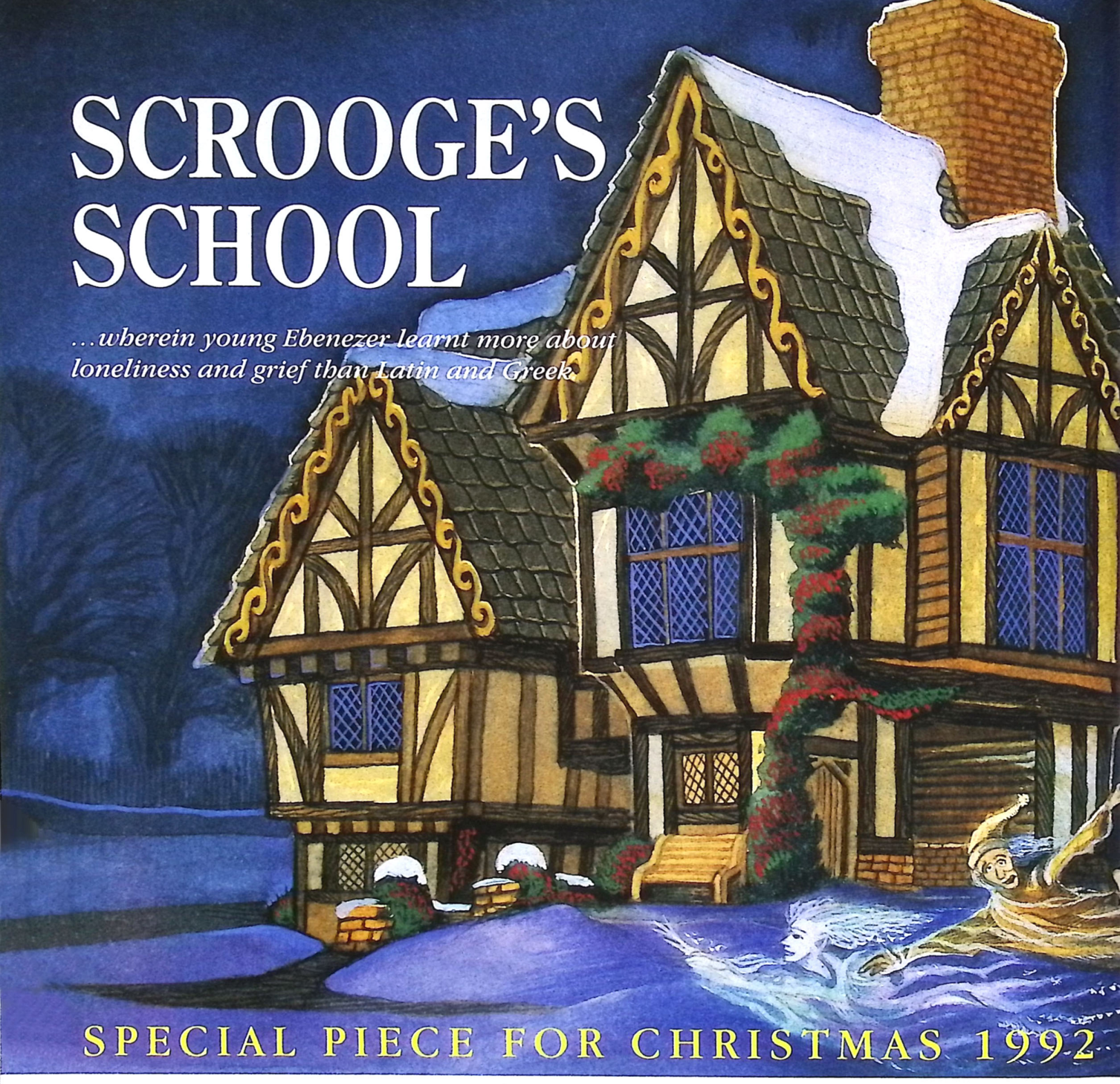
"Fortunately I discovered David Winter Cottages at about the time pieces available in the US began retiring (I purchased my first cottage – The Bake House – in February 1986). I had bought about twenty cottages before I decided that if I was going to obtain the whole collection, and I went about it in the most efficient way possible – by finding the retired cottages first. I compiled a directory of every store in the US carrying David Winter Cottages and sent out hundreds of letters inquiring about retired cottages. This way I was able to track down some older pieces. I can certainly attest to the investment potential of David Winter Cottages, for those retired pieces have more than paid for the collection I have now.

"It's difficult to choose a favourite cottage, because I love them all so much – but I would probably choose The Parsonage, with Falstaff's Manor a close second. I'm partial to Tudors; if I ever win the lottery, I'm having Falstaff recreated to live in!"

TOP: Judy's extensive and highly impressive collection of David Winter Cottages. She arranged all her pieces especially for this photograph – normally thay are to be found in cabinets and on shelves all around her home. **(BELOW)** Here she is holding the infamous Grange and the Jim'll Fix It piece, Wintershill. **MIDDLE:** Falstaff's Manor – one of Judy's favourite pieces – together with the limited edition print of Triple Oast which John Hine Studios produced in 1987. **BOTTOM:** With David Winter during his West Coast Tour of the USA in the Spring of 1992.

SCROOGE'S SCHOOL

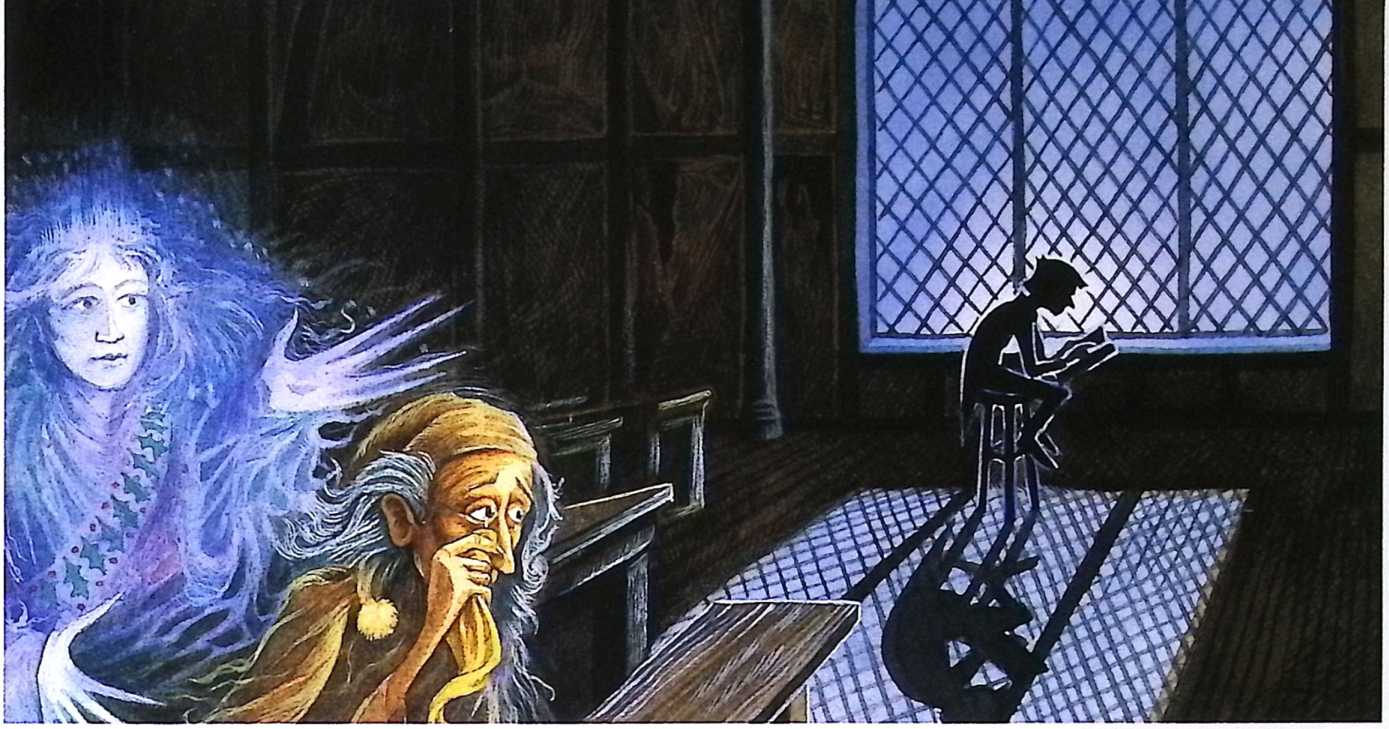
...wherein young Ebenezer learnt more about loneliness and grief than Latin and Greek.



SPECIAL PIECE FOR CHRISTMAS 1992

Schooldays are supposed to be the happiest days of your life – but Ebenezer Scrooge would disagree, for it was during his time at school that his miserly character was truly formed.

In Charles Dickens' story A Christmas Carol, the Ghost of Christmas Past takes Scrooge back in time to relive an incident at his school. The building is described as "poorly furnished, cold and vast" with "an earthy savour in the air, a chilly bareness in the place." The ghost and old Scrooge see "... a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down and wept to see his poor forgotten self as he used to be." Young Scrooge has been abandoned at school to spend Christmas alone, whilst all the other boys have gone home for the holidays. His despair is lifted by the arrival of his sister, Little Fan, who tells him that their father has finally relented and allowed Ebenezer to return home for Christmas. She puts her arms round his neck, kisses him and addresses him as "Dear, dear brother." The reason for the rift between father and son is not explained, but Scrooge senior must have been a severe parent to behave this way, and to relent only "finally"; no doubt a fundamental cause of Ebenezer's rapidly developing personality.



This incident is at the core of Scrooge's meanness and addiction to money – Scrooge himself recognised this fact as soon as he saw the schoolroom again, which is why he wept. It also marks the beginning of his cure. As he grew up without the love and trust of people, so he sought solace in material things and his miserliness gradually blocked out all feelings of humanity and generosity. Little Fan is the only person in the story to show Scrooge any affection and even she is taken away from him when she dies at a young age (though not before giving birth to Scrooge's nephew Fred).

This is the inspiration behind David Winter's 1992 Christmas sculpture. Although it is a sad part of the story, he has not made the piece too sombre, for the place was far worse in Scrooge's mind than in reality. And apart from young Ebenezer, Christmas would have been a merry time for the other pupils as they prepared to leave for home.

DAVID WINTER'S SPECIAL PIECE FOR CHRISTMAS 1992 WILL BE RETIRED ON 31ST DECEMBER 1992 WHEN ALL MOULDS WILL BE DESTROYED.

SPECIAL PIECE FOR CHRISTMAS 1992

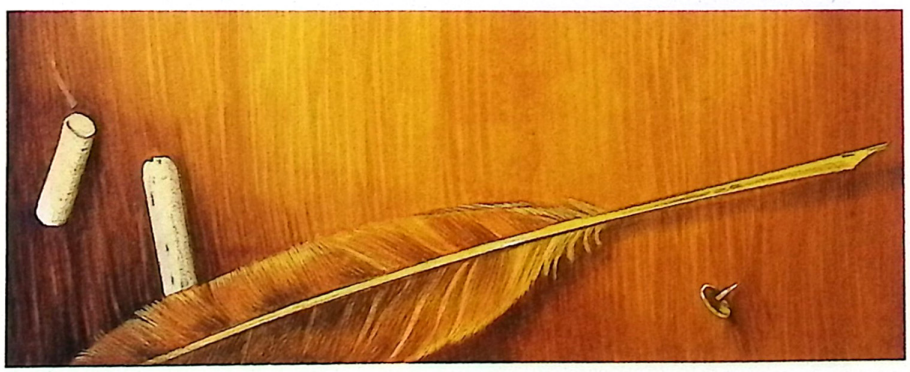
SPECIAL PIECE FOR CHRISTMAS 1992

SCHOLARLY & STRANGE FACTS ABOUT SCROOGE'S SCHOOL

Some collectors who already own "Scrooge's School – wherein young Ebenezer learnt more about loneliness and grief than Latin and Greek" may have noticed an unusual feature which has surprised even ourselves at John Hine Studios. The school bell sometimes has a tendency to drop off!

By a curious twist of fate David Winter's sculpture has mirrored a little-known fact which we have unearthed about the original version of Charles Dickens' immortal story. The reference to Scrooge's school is so brief that we thought we would try and find out more about it as background for this year's Christmas piece. In the course of our research, we consulted the world's leading expert on A Christmas Carol, Professor S.K. Inflint, at his London home which he claims actually stands on the site of Scrooge's own house.

The professor was indeed able to help us. He owns a facsimile copy of Dickens' manuscript, the original of which is now in the Pierpoint Morgan Library, New York. Low and behold, when he showed us the relevant section, there was a fascinating passage all about the bell which Dickens had scribbled out. Opposite is the missing text in its original context:



(Existing text)

"The school is not quite deserted," said the Ghost. "A solitary child, neglected by his friends, is left there still."

Scrooge said he knew it. And he sobbed.

They left the high-road, by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola, on the roof, and a bell hanging in it. (Missing text) **The sight of the bell inspired ambivalent feelings within Scrooge's breast: apprehension as it reminded him of the striking of the hour which had preceded the appearance of his spectral guide; and delight as he recalled the day when Old Grouch the headmaster got flattened when it fell off one afternoon. The bell hit him square on his head and caused such hilarity amongst Scrooge and his fellow pupils that there was much application of the cane for the rest of the day.** (Existing text) *It was a large house, but one of broken fortunes; for the spacious offices were little used, their walls were damp and mossy, their windows broken, and their gates decayed.* (Missing text) **In fact it was a right old mess.**

Professor Inflint was also able to clarify another point that has been confusing us for some time. Which is the correct spelling of Scrooge's first name – Ebenezer or Ebeneezer? In the past we at John Hine Studios have used both rather indiscriminately without any clear understanding of the correct form. Fortunately the kind professor came to our rescue. The short answer is that both are correct. However, scholars such as Professor Inflint generally do not approve of short answers!

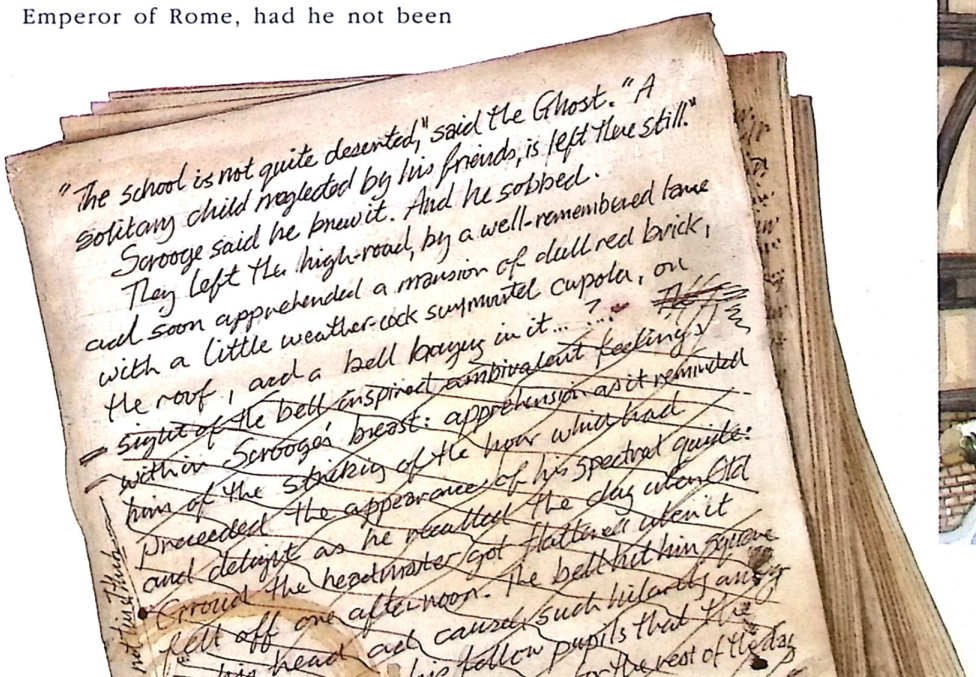
It would appear that although Dickens generally uses the single 'e' version in his manuscript, he would have known that there was a Latin version of the name using the double 'ee'. Indeed even the

great Victorian author got a bit confused and occasionally lapsed into the more archaic spelling in the manuscript. There are several places to be seen where he has blotted out the extra 'e'.

With Latin and Greek firmly on the curriculum of schools in the early years of the nineteenth century, presumably young Scrooge would have been encouraged to adopt the double 'e' even if the single 'e' was his usual preference.

Our knowledgeable professor then delved into history for us. We were astonished to hear that there was a Caesar called Ebeneezer who very nearly became Emperor of Rome, had he not been overshadowed by his smart younger brother Julius. Curiously even then the name seems to have developed within its recipients a miserly personality, for it is recorded somewhere that Caesar senior arrived with Julius to conquer Great Britain in 55 BC. His words have been misquoted and attributed to the wrong brother ever since. He actually said: Veni, Vidi, Vizi. "I came, I saw, I took the lot."

It is amusing to speculate that had the other brother become Emperor, young Scrooge may well have sat at his school desk studying Shakespeare's famous play **Ebeneezer Caesar!**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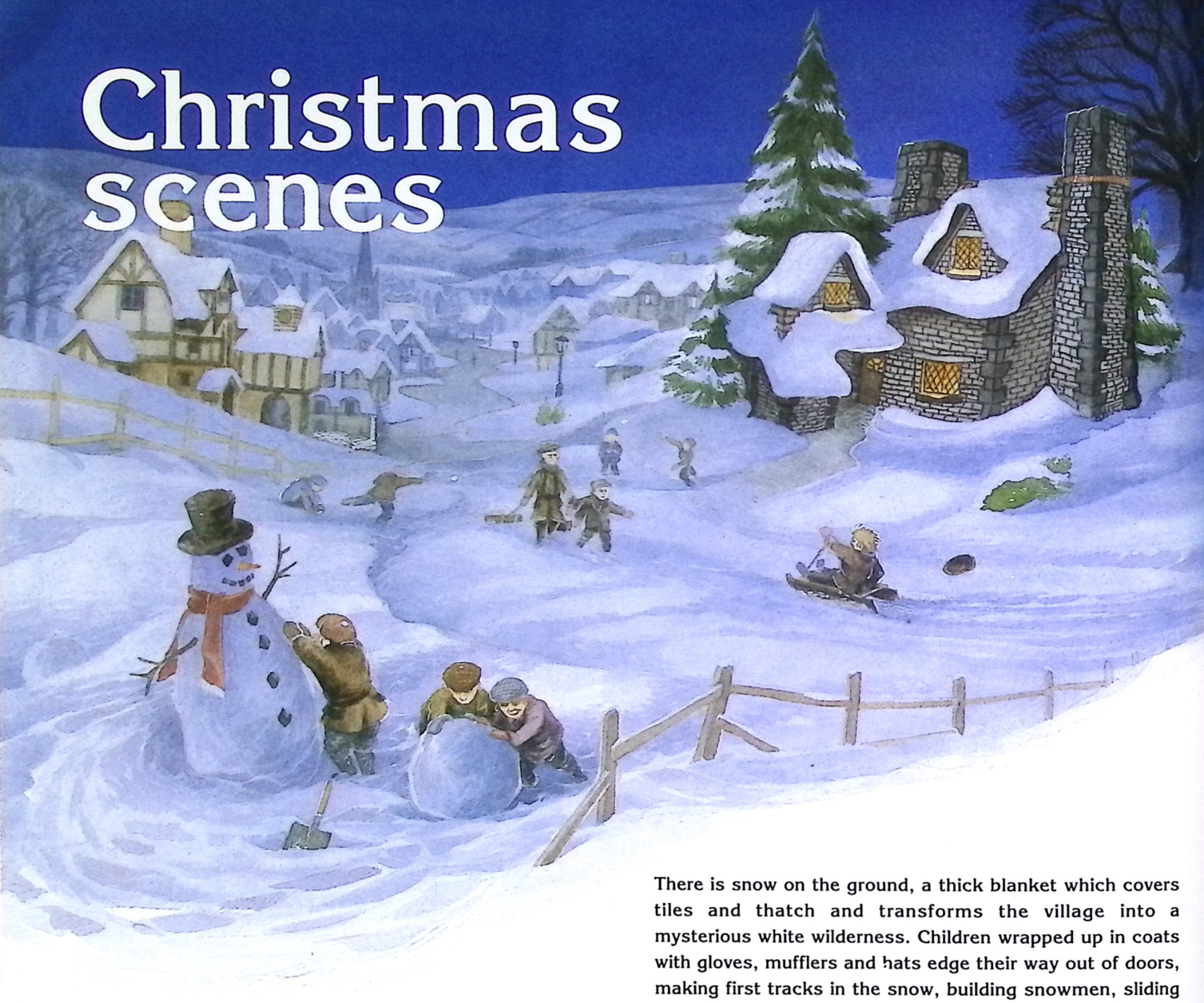
sight of the bell inspired ambivalent feeling, within Scrooge's breast: apprehension as it reminded him of the striking of the hour which had preceded the appearance of his spectral guide: and delight as he recalled the day when Old Ground the headmaster got flattened when it fell off one afternoon. The bell hit him square on the head and caused such hilarity among his fellow pupils that he was sent home for the rest of the day.

Christmas scenes



from the Village

There is snow on the ground, a thick blanket which covers tiles and thatch and transforms the village into a mysterious white wilderness. Children wrapped up in coats with gloves, mufflers and hats edge their way out of doors, making first tracks in the snow, building snowmen, sliding across the frozen pond, tobogganing and throwing snowballs. Their laughter and shouting reverberates in the crisp air.

Inside there is a similar scene in every cottage and house. The Yule log is well ablaze in the hearth, with candles on the mantelpiece casting a warm light and soft shadows. In the corner stands the Christmas tree and in the poorer homes a Christmas line hung across the room bearing decorations, sweets and gifts. There is greenery everywhere, holly, ivy, and mistletoe; cards on every shelf and window sill or hung on strings across the ceiling. The Christmas meal is cooking; turkey with stuffing and cranberry sauce, a great Christmas pudding and as many mince pies as you can eat. Afterwards there are games, excitement as the presents are opened, and neighbours and relatives pop in to offer a hearty "Merry Christmas."

It's a truly traditional Christmas. And in and around the village all sorts of things are happening . . .

Carol Singers

On Christmas Eve there are groups of carol singers, huddled on doorsteps and reading music from the light of a lantern. Having visited most homes in the village and feeling well rehearsed, they trudge along to the Parsonage. In Castle Cary in 1764 who answered the door? None other than our old friend Parson Woodforde who records in his diary:

"New singers came very late this evening and they sang a Christmas Carol and an Anthem, and they had cyder as usual and two shillings."

Four years later they were in excellent voice:

"It being Christmas Eve, we had the New Singers at Castle Cary this evening at the Parsonage, and they having been at great expenses in learning to sing, my father and myself gave them double what we used to, and instead of one shilling we gave two."

But the following year they received a ticking off:

"To Cary Singers, this evening being Christmas Eve, at Parsonage, after giving them a lecture concerning their late behaviour in Church, on promise of amendment, gave two shillings."

Christmas scenes from the Village

MARY EVANS PICTURE LIBRARY

On coming down the chimney

In one of the cottages in the heart of the village a man sits resting after a day's work. He is smoking his favourite pipe and glancing through a newspaper. His daughter, an inquisitive six-year-old called Mary is asking awkward questions:

"Daddy, how does Father Christmas have time to visit every home in the world in one night?" She is genuinely puzzled and expects an answer.

"Well, my girl . . . umm . . . that's because he has magical powers." Daddy knows he is on delicate ground.

"And what does he do all year round, when it isn't Christmas?"

"Ah now, that's easy. He's busy making toys for all the children."

Mary frowns. She is unconvinced.

"Where does he live?"

"In his magic kingdom, together with all his elf and gnome helpers . . . and the reindeer of course. Rudolph and the others need feeding and looking after." He knows he isn't doing very well.

Mary is silent; she is thinking. Daddy is thinking, too – that his daughter's active mind needs to be occupied with something.

"Have you written to him yet, asking what you would like for Christmas?"

"No. I'll do it now." Mary fetches paper and pen.

Daddy is off the hook . . . or is he?

"Santa must have hundreds and thousands of letters from all the children," says Mary. "How . . . ?"

Daddy pretends not to hear and mutters to himself behind his newspaper: "He's a very fast reader."

Mary concentrates hard on her writing. Some time later she shows her father the fruits of her labour. He reads, smiles and sighs a sigh of relief. She has left perhaps the most puzzling question of all for the man himself!

Dear Father Christmas

I hope you are well, I am. Please may I have a new doll and a big box of sweets. I have been a good girl all year. My Mummy and Daddy say you come down the chimney. Why don't you come in through the door?

Love Mary

And to all parents, a word of advice from the Christmas issue of the Wisbech Standard of 1896:

"Don't willingly deprive your children of belief in Santa Claus. It is hard enough for older people to get along without him."

Stuck in a snow drift for eight days

In days gone by, farmers' wives often used to go to market on horseback carrying butter, cheese and fowls to sell. One snowy day in 1799, Elizabeth Woodcock set out on such a two mile journey from Impington to Cambridge. She reached market safely and returned home with her wares sold. Just half a mile from her cottage her horse was startled by a meteor in the winter sky and reared up. She managed to dismount safely but the horse bolted and Elizabeth ran after it.

She soon became exhausted and sat down on the ground. For some time she felt unable to move. Snow was drifting rapidly by now and by the time she heard the clock of the village church strike eight she had been engulfed and was completely buried.

The horse returned home without her and a search began immediately – but to no avail. The next morning Elizabeth saw a small hole in the snow above her head and she was able to poke a handkerchief out as a signal. But it took a whole week before a young farmer saw it and discovered that there was someone buried alive. He rushed to get a cart and Elizabeth was carried home to recover.

Her family had anticipated the worst and given up hope of ever seeing her again. She told them about her incarceration. She had been awake almost the whole time. She had a snuff box with her and this comforted her for a while until her nose was so cold that she was unable to smell the snuff. She always knew the time from the church bell and at one stage had heard some gypsies talking as they passed by on the road. She had also heard numerous carriages driving past within feet of her!

It was a miracle that she survived at all and Elizabeth Woodcock became a local celebrity. However, the ordeal had weakened her body greatly and she died the following July.

Under the mistletoe

Mistletoe, as we all know, allows for certain liberties at Christmas time – and whoever enjoyed themselves more under the mistletoe than Mr. Pickwick and friends, as described by Charles Dickens in his Pickwick Papers!

"From the centre of the ceiling of this kitchen, old Wardle had just suspended with his own hands a huge branch of mistletoe, and this same branch of mistletoe instantaneously gave rise to a scene of general and most delightful struggling and confusion; in the midst of which Mr. Pickwick with a gallantry which would have done honour to a descendent of Lady Trollimglower herself, took the old lady by the hand, led her beneath the mystic branch, and saluted her in all courtesy and decorum.

". . . . Mr. Winkle kissed the young lady with the black eyes, and Mr. Snodgrass kissed Emily; and Mr. Weller, not being particular about the form of being under the mistletoe, kissed Emma and the other female servants, just as he caught them. As to the poor relations, they kissed everyone, not even excepting the plainer portion of the young-lady visitors, who, in their excessive confusion, ran right under the mistletoe, directly it was hung up, without knowing it!

Christmas scenes from the Village

". . . . Now the screaming had subsided, and faces were in a glow and curls in a tangle, and Mr. Pickwick, after kissing the old lady as before mentioned, was standing under the mistletoe, looking with a very pleased countenance on all that was passing around him, when the young lady with the black eyes, after a little whispering with the other young ladies, made a sudden dart forward, and, putting her arm around Mr. Pickwick's neck, saluted him affectionately on the left cheek; and before Mr. Pickwick distinctly knew what was the matter, he was surrounded by the whole body, and kissed by every one of them."

PHOTOS THIS PAGE: MARY EVANS PICTURE LIBRARY

Who invented the Christmas tree?

Mary is helping to decorate the Christmas tree. She is asking awkward questions again.

"Who invented the Christmas tree, Daddy?"

"God invented trees, my dear. He made everything in the world."

"Yes, but who thought of bringing a tree into the house at Christmas time? Was that God, too?"

Daddy actually knows the answer to this one. "They say it was Prince Albert, Queen Victoria's husband. He was born in Germany and brought the idea with him when he came to live in England."

"And who invented the idea in Germany?"

"I think the idea is so old that no one can remember," says Daddy, confident that this is probably true.

"But why did Prince Albert decide to bring a Christmas tree to England?"

"Well, I expect he was surprised that we didn't have them here and knew it would brighten up the palace."

"He was right."

"Yes, he was. Also he and Queen Victoria had lots of children who would have enjoyed seeing a Christmas tree for the first time."

"How many children?"

He racks his brains for schoolday knowledge.

"Nine. Yes, nine."

"What were their names?"

Daddy laughs. "Now that's enough, young lady. Your poor father isn't a walking encyclopaedia." He stands back and looks at the tree. "There, it's just about finished. Shall we sort through the Christmas cards now?"

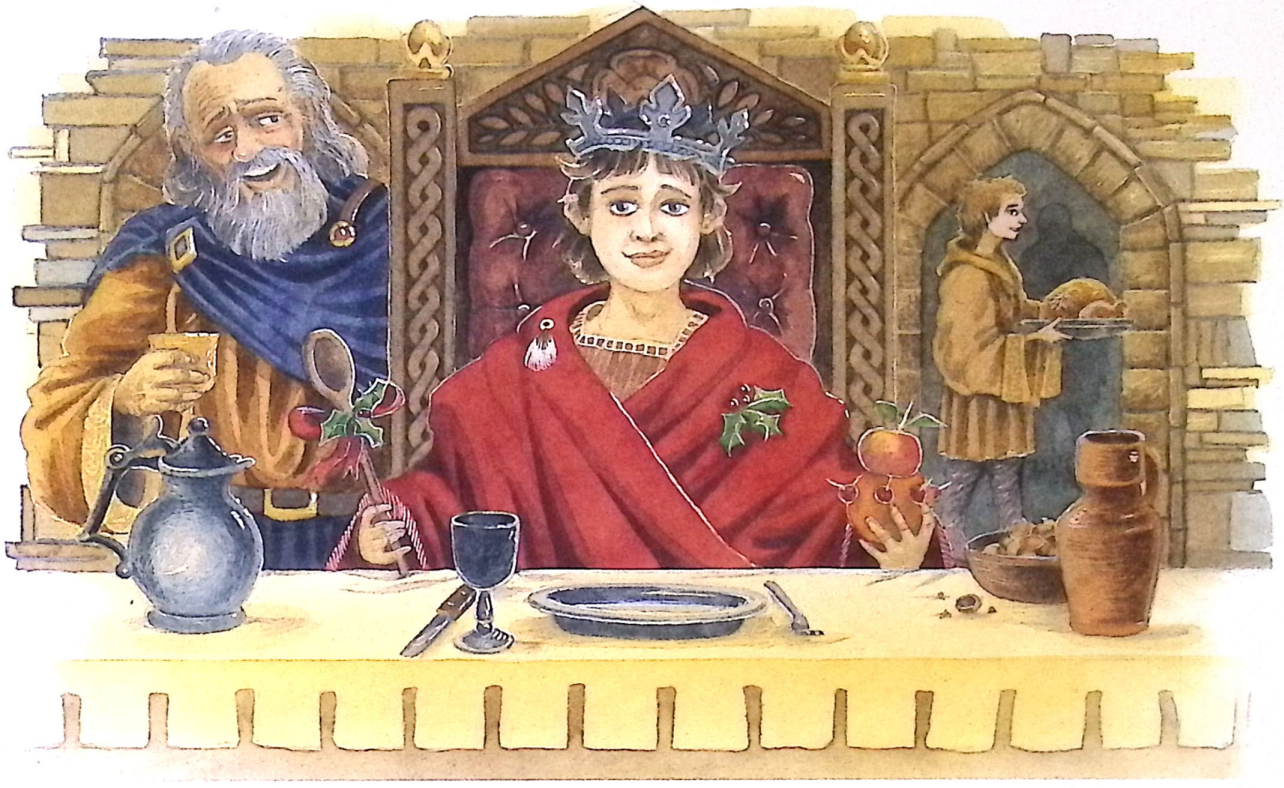
"Alright." There is a long pause. "Daddy, who invented the Christmas card?"

Daddy picks her up and hugs her. "I have no idea. But they're beautiful to look at, aren't they?"

"Yes."

"Well, let's just enjoy them."

Enjoy your Christmas.



The Lord of Misrule – an ancient custom revived

At the manor house, the squire has invited all his friends and the local dignitaries for an unusual evening's Christmas entertainment. He has decided to revive an ancient custom whereby a lowly servant is dubbed the Lord of Misrule and given the power to do and say as he pleases. In the great hall the guests enjoy a sumptuous feast by candlelight, and in the place of honour at the head table, wearing a scarlet cape and crown, sits a nervous and confused stable boy.

Next to him sits the squire, who is pulling all the strings. The Lord of Misrule has already decreed, in a shaky voice and with much prompting, that the menu should be reversed and having enjoyed a plumb pudding followed by a succulent roast goose, they finish their meal with a bowl of soup!

In one corner stands a pillory, and from time to time a guest is selected by the Lord of Misrule to stand and be pelted with chunks of bread, specially provided. As the meal progresses, and having consumed a few glasses of wine, the stable lad begins to relax and enter into the spirit of things.

When everyone has eaten well and drunk to their satisfaction, the tables are cleared and the Lord of Misrule declares that it is time to play. A band of musicians strike up from the minstrels gallery and dancing begins. Some guests play cards, whilst others mingle and chat. As they do so, the Lord of Misrule wanders amongst them, closely followed by the squire, selecting people to do as he chooses – sing a song, ride the length of the hall on a hobby horse, wear a mask in the shape of a dragon, or try their hand at juggling. And if they do not meet up to his expectations, off to the pillory they go!

Unfortunately a combination of wine, excitement and festive spirit is too much for the young stable boy and he begins to go beyond his brief. The magistrate who sent his brother to the assizes for stealing corn is ordered to crawl along the floor imitating a donkey. The squire's son is told that he is an arrogant windbag and has a glass of port poured over his head. And the squire is sent to the pillory for no reason at all and left there for rather a long time. When he is eventually released, the squire orders the Lord of Misrule to be hastily relieved of his position and sent to bed to sleep it off, whilst the revellers continue their enjoyment under the squire's direction.

Next morning there are no recriminations, much to the stable lad's great relief. Apart from an irate magistrate and a son with a deflated ego, the evening was a great success. The squire chooses to forgive and forget . . . and to select a teetotaller as Lord of Misrule for next year. He is also heartily glad he did not revive the custom in its entirety and allow the Lord of Misrule to do and say as he pleased for the whole twelve days of Christmas!

In 1490, Henry VII gave his court over to the Lord of Misrule for the Christmas period and the pageantry and entertainment organised by him was highly impressive. So was the bill – it came to nearly £33 which was a staggering sum in those days.

DAVID WINTER PLATE COLLECTION

Exciting New Releases

Ebenezer Scrooge's Counting House
01873

The Old Curiosity Shop
01872

There are now currently four plates available in the ***David Winter Plate Collection*** *– Little Mill, Chichester Cross, plus two exciting new releases, Ebenezer Scrooge's Counting House and The Old Curiosity Shop.*

The David Winter Plate Collection, based on illustrations by British artist Micheal Fisher, has been created for John Hine Studios by Villetta China, one of the finest and most reputable collectable plate manufacturers in the world. Coincidentally, both John Hine Studios (US) and Villetta China are based in Houston, Texas.

Every David Winter plate is available in a limited edition of **10,000 only** worldwide. Little Mill and Chichester Cross have been available for most of 1992 and are approaching the end of their edition, although stocks remain as Cottage Country goes to print. Ebenezer Scrooge's Counting House and The Old Curiosity Shop are NEW and were released in October 1992.

Little Mill
01865

Chichester Cross
01864

A Christmas Carol
Edition closed

Cotswold Village
Edition closed

In 1991 Villetta China produced limited editions of the first two David Winter plates – A Christmas Carol and Cotswold Village. Both these editions are now closed.

SIZE OF ALL PLATES: 8 3/8" DIAMETER

Micheal Fisher

British artist Micheal Fisher is now in his thirties. He studied at Medway College of Art and lives and works in Rochester, Kent. He was inspired to become an artist by the illustrations in books of Japanese folk stories sent to him as a child by his Grandmother in Japan.

His interest now ranges over the whole field of art history and he likes especially Art Nouveau, Victorian art and the work of Hokusai. He works through Garden Studio illustrators' agents and he has provided artwork for clients worldwide, including Thomas Cook, Access and Coutts Bank.

Although the settings for the plates are imaginary there is something of Rochester's scenes and countryside to be found in the locations, and Micheal says that he finds David's Cottage designs themselves an inspiration. The plates are not his first commission for John Hine Studios; he also provided the illustrations for the David Winter Cottages placemats and coasters – now discontinued.

Please enquire about the David Winter Plate Collection with your regular authorised David Winter stockist.

THE *Viol Maker*

BY JOHN HUGHES

Life is full of pleasant surprises. When Geoff Blackman needed to borrow a lute for his role as Baron Secondrite in a performance of John Hine's Mad Baron Fourthrite Spectacular, he decided to flick through the local Yellow Pages. He soon found what he was looking for, went off to nearby Guildford and came back with tales of a fascinating man who has a house full of amazing musical instruments. "You must go and have a look," he said. So we did. The man turned out to be Michael Heale, a master instrument maker who specialises in English consort viols.

There are musical instruments everywhere at Michael Heale's Victorian house on the outskirts of Guildford, even in the hallway as you enter. The music room is huge and well stocked – I counted one upright piano, two harpsichords, a virginal and a couple of viols; there may have been more. Apart from the piano Michael has made them all.

We sat and talked. Michael knew nothing about Cottage Country and was as fascinated to hear about David Winter Cottages as I was to learn about early musical instruments. I explained the history of John Hine Studios in some detail and he was amazed, especially to hear that it had all happened so close to

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home. (Guildford is just ten miles from Eggars Hill.) I left a copy of Cottage Country to enhance his curiosity.

Then he began to tell me about himself. At seventeen he was apprenticed to Messrs. Arnold Dolmetsch Ltd. of Haslemere in Surrey as a harpsichord maker. "Arnold Dolmetsch was responsible for the British revival of interest in early music and instruments," he explained. "He realised in about the 1890s that a wealth of music existed from the 16th and 17th centuries, but there were no instruments to play it on. So he started to make them – harpsichords, virginals, recorders and viols."

After his apprenticeship Michael went to Germany as a journeyman to Martin Sassman of Ramschied in what was then West Germany. Then he returned to England to set up his own workshop in Guildford and to work part-time again for Arnold Dolmetsch Ltd. Amongst his customers in those early days (1960s) were Harrods who stocked his spinets (a small type of harpsichord). It was about this time that Dolmetsch needed help making viols and Michael learned the skills to make the instruments he now specialises in.

Viols are the predecessors of the Violin family. A consort of viols consists of two Trebles (roughly the size and shape of a violin), two Tenors (like a viola) and two Basses (similar to a cello). There is also an equivalent to the modern Double Bass called a Violone. But there are differences. Viols have more strings – six or seven – and are played with a curved rather than a straight bow. Even the smaller Treble and Tenor are played between the knees, not under the chin, and the fingerboards are fretted (like on a guitar). Compared to a violin

PREVIOUS PAGE: Michael Heale playing one of his own bass viols. He also made both harpsichords seen in the picture.
THIS PAGE: Michael at work in his coach house workshop. BELOW he is using a gouge to shape the back of a viol and (INSET) measuring the thickness using a gauge. RIGHT: Handling a mould for a bass viol. FAR RIGHT: The viol maker's workbench, including some of the tiny planes used on the belly and back of an instrument. BELOW RIGHT: Fitting an ornately decorated fingerboard to a bass viol and (INSET) working on the bridge.

a viol has a quiet but penetrating sound. In the 16th century vocal and instrumental music was sometimes interchangeable and composers often described their pieces as 'Apt for voices or viols.'

On to Michael's workshop to see where these beautiful instruments are made. (... via the kitchen for a quick cup of tea. No instruments there – or was that one hanging on the wall? I wasn't sure.) To the side of the house is a magnificent old coach house and steps up the outside lead to a small attic workshop lined with templates, moulds, gouges, chisels and all the paraphernalia of a musical instrument maker.

A variety of woods are used to make a viol: homegrown sycamore for the back, rib and neck; continental pine for the soundboard; and exotic timbers such as rosewood, ebony and boxwood for the pegs, fingerboard and tailpieces. Ebony comes from India, boxwood from Turkey and Great Britain, and rosewood from South America.

The most fascinating tools he showed me were his violin-maker's planes, tiny things used for shaping the belly and the back of an instrument, which are carved out of a solid block of wood. I had always imagined planes to be large and cumbersome, but these were just inches long, as if they had come from a doll's house. He also has a clever and very accurate gauge to measure the thickness of the wood at any given place.

Every instrument is numbered inside and Michael is currently working on number 320, a bass viol. Details are notated in a small book which he casually flicks through. "There's Number 1. A virginal made in 1960." He points out the developing nature of his work – keyboard instruments in the 60s gradually changing to viols in the 70s and

80s. The names of his customers are listed, too – universities from across the world, distinguished musicians and early music enthusiasts. One great name stands out incongruously from the rest – Sir Laurence Olivier, who purchased one of Michael's spinets as a gift for a friend.

To the uninitiated 320 instruments might not seem a great deal for a life's work. Let Michael explain. "It takes about three weeks to make a viol 'in the white'. That's 200 hours of work. Then there is the varnishing and finishing ... which puts it up to two months from start to finish." That's one viol. What about a harpsichord? "On my own," he reflects, "without help from an apprentice ... about five months." And you have to bear in mind that he also spends a considerable amount of time repairing and restoring existing stringed instruments.

Interest in early music in Great Britain enjoyed a huge upsurge in the 1970s thanks mainly to the work of David Munrow, whose television programmes, radio broadcasts and concerts caught the public's imagination. Unfortunately the momentum has disappeared somewhat in the 1990s and Michael is looking for new markets.

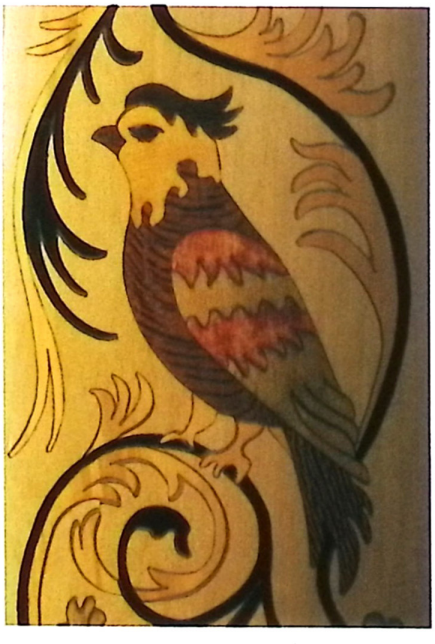
But a group of five young musicians called Fretwork are doing much to turn the tide. This London-based ensemble play music for viol consort composed by the great English composers of the 16th and 17th centuries – Byrd, Dowland, Gibbons, Purcell – and are doing much to popularise it with a new generation of musical audiences. For Michael Heale this is of enormous benefit as Fretwork play numerous instruments made in his workshop.

Back in the house a harpsichord rings out from the music room; Michael's wife, Penelope Cave, is practising. She is a virtuoso player who gives regular recitals throughout Great Britain and has made numerous recordings and solo broadcasts for the BBC. There can't be many professional musicians who can claim to play on instruments made by their husband!

As I leave she stops playing to say goodbye and asks, "Which magazine is the article for?" Michael replies on my behalf. "I'll explain. It's a long and fascinating story."

Which is exactly how I felt about Michael Heale's work.

Michael Heale
Historic Instrument Maker
8 Pit Farm Road
Guildford
Surrey GU1 2JH
England
Tel: (0483) 63096



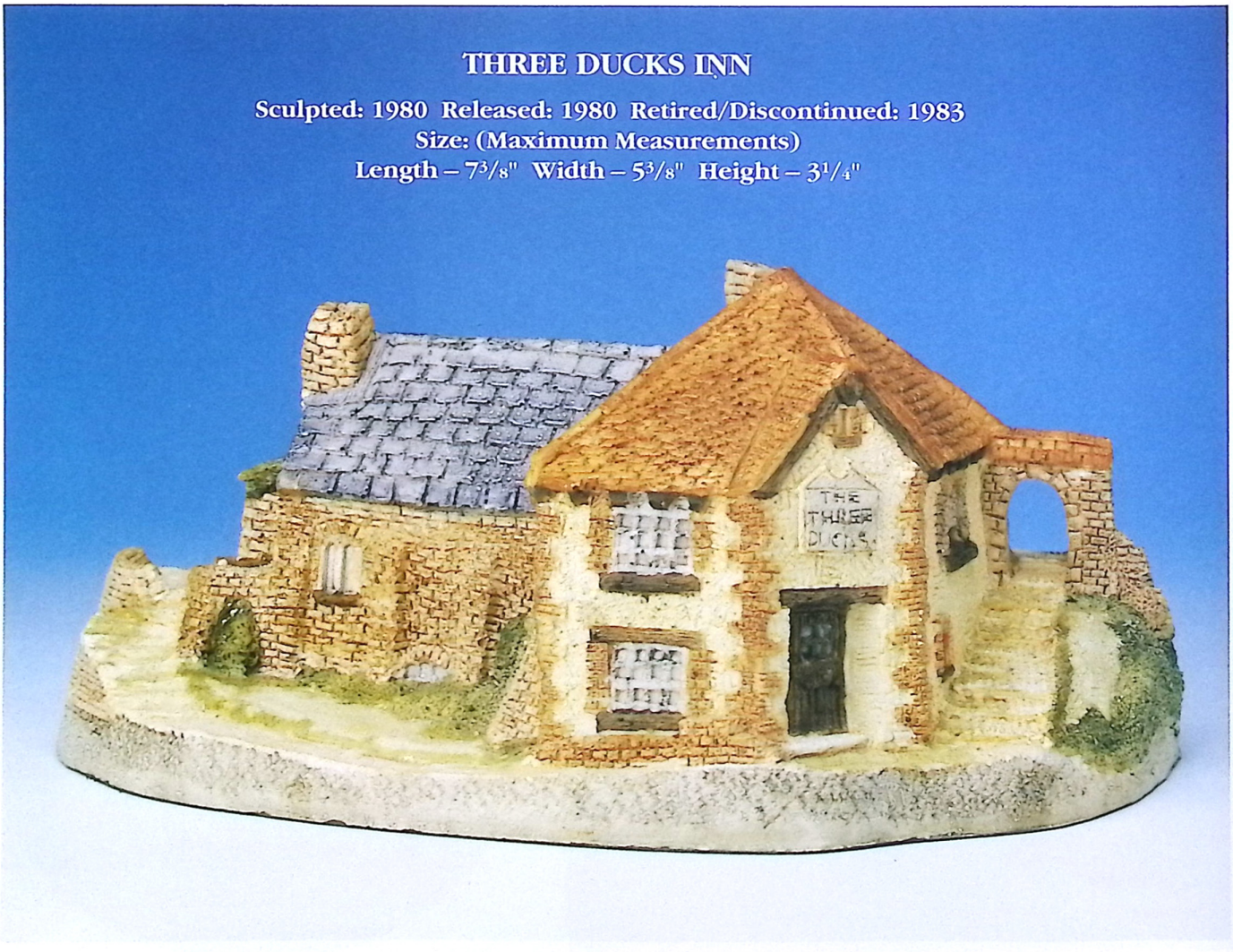
ABOVE: A detail of some of the fine decoration to be found on an instrument made by Michael Heale. ABOVE RIGHT: Just to confuse you, these are violins not viols, hanging up in the workshop and awaiting restoration. RIGHT: A magnificent harpsichord made by Michael in 1986 and used by his wife Penelope Cave. INSET: Another of Michael's keyboard instruments, this time a virginal.

RETIRED *pieces*

THREE DUCKS INN

AN EARLY SCULPTURE FROM WHICH DAVID WINTER LEARNT A GREAT DEAL

In a previous issue of Cottage Country we stated that Three Ducks Inn was the second piece sculpted by David Winter. However, we have since determined that it was actually the third. The reason for the confusion is that this piece and Dove Cottage came quickly after Mill House and were worked on at the same time, in the spring of 1980. Dove Cottage was finished before Three Ducks Inn.


THREE DUCKS INN
Sculpted: 1980 Released: 1980 Retired/Discontinued: 1983
Size: (Maximum Measurements)
Length – 7 3/8" Width – 5 3/8" Height – 3 1/4"

It's a delightful image of an English country pub, with a pub sign above the door, two public doorways, cellar entrance and beer garden at the rear. The pub sign states simply THE THREE DUCKS, on the front door are the words SALOON BAR and on the back door is the word SNUG. (A SNUG is a tiny room in a pub with just a few seats and tables.) As David has explained before, inserting this lettering was a technical challenge in 1980. Achieving such fine detail in a mould was not easy and keeping it was even harder. In fact the words gradually faded away as moulds aged and on later pieces they are quite indistinct. Nowadays such problems do not arise – moulds are more resilient and can retain detail for much longer.

"The moulds for this piece were particularly difficult," David explains. "I remember there were positive air bubbles in them which left small lumps of Crystacal stuck to the piece. They had to be fettled away. There was quite a bit of hand finishing like that."

There is more to see at the back of the piece than the front. The cellar flaps are open and you can see down underground to the cellar door below the snug. Along the back wall are barrels or casks, presumably empty and awaiting return to the brewery. Above them, hidden under the eaves of the roof, hangs an old-fashioned lantern; you can imagine it swinging and creaking loudly on a rainy, wind-swept night. Stone steps lead down to the small beer garden with its tables, made from barrels sawn in half, and log seats.

On the far left of the piece is a small and rather low lean-to with a corrugated iron roof. On the door you can just make out the word MEN. No luxuries spared for customers at The Three Ducks! (The clientele would in those days have been almost exclusively male.)

"I learnt a lot from making this piece," David says. "There are also lots of techniques there that I no longer use. For example, the tiles are carved out of the main block of the building; I soon changed to placing them on individually by hand. Also the barrels against the back wall and the corrugated roof were modelling accessories, which I stopped using after the first few cottages.

On the model at Eggars Hill there is a small hole in the ground at the front of the piece. Was a pub sign planned (like the one on The Green Dragon Inn) or is it just an air bubble? When asked, David thought for a long time and then replied honestly: "You know I just can't remember."

ABOVE: FROM LEFT TO RIGHT:

On David's original sculpture the barrels against the wall were model accessories, so too was the flat roof of the 'Gents'.

Down the steps under the open cellar flaps, the cellar door is clearly visible. Just beyond at ground level is the SNUG.

Above the main door is the pub sign and on the door itself are the words SALOON BAR.

Barrels cut in half and covered over to make tables for the beer garden.

BELOW: The rarely photographed back of Three Ducks Inn with all its fascinating detail.

BLACK COUNTRY LIFE

There is a region of the English Midlands where deposits of three minerals – coal, iron and lime – are to be found naturally in abundance. Man learnt that coal and lime could be used to smelt iron, and hamlets and villages rapidly turned into towns as heavy industries sprung up and engulfed the rural lifestyle. Mining left dark scars across the countryside, furnaces burned coal, smoke belched from a thousand chimneys, and the people got used to their daily grimy faces. They could wash off the soot, but their buildings grew permanently blackened . . . and for this reason the region became known as the Black Country. Life was hard – very hard – and the people were tough. But like others living in similar conditions, they developed a unique personality, sense of community and good humour that rose above their surroundings – and remains today.

Where is the Black Country?

The Black Country is an approximate rectangle of land to the north-west of Birmingham, with the towns of Wolverhampton, Walsall, Smethwick and Stourbridge at its corners. It's still an industrial area, with a long history of making iron, steel, anchors, chains, nails, glassware, bricks and in more recent times, tyres and rubber. You won't find the Black Country on a map and the boundaries are vague. For example, you can ask someone in border towns such as Bloxwich or West Bromwich where it is and they might point and say, "Over there", not including themselves. But you're probably there already!

One way of knowing you've arrived is to listen to the accent of the locals; it traditionally varies from difficult to understand to utterly incomprehensible. Not only are some words homegrown – *gaffer* (employer), *splod* (walking awkwardly), *bostin* (great, terrific). *ar*

(yes) – but others are pronounced most strangely – *shor* (shan't), *dowun* (down), *goo* (go). And to compound the problem, the accent can vary considerably from town to town.

The work

One of many Black Country jokes claims that in Cradley Heath they've all got hairy arms and legs with big muscles, they chew tobacco and have big black moustaches . . . and you should see the men! Unfair to women, certainly, but the point is that hard physical work was a family affair. Men, women and children all did hard, dirty work for long hours in mines, quarries, workshops and forges – often for a very poor wage. Cradley Heath became famous for its chainmaking, employing whole shops full of women skilled at making small chain for agricultural use. They developed strength and speed out of necessity as they were paid according to how many links they made. Mothers used to take their young children to work and rock them to sleep on the bellows used to keep the hot coals glowing.

The size of chains was sometimes vast. Noah Hingley & Sons of Netherton made chains and anchors for ocean liners and no matter how large the links were they had to be shaped by hand. It was backbreaking work ... sadly for limited usage on occasions. Hingley's most notorious commission has rested beneath the Atlantic Ocean for the past eighty years – the anchors and chains of the 'Titanic'.

Not all work was performed on such a scale. There were 'cottage-industries', too, with small nailing sheds or chainshops situated behind workers' houses. A century or so ago, a nailmaker and his family

OPPOSITE PAGE: The pall of smoke that hung everywhere, the grime on buildings and the faces of the people who lived there gave the Midland region known as the Black Country its name. It also reflects a lifestyle which for many was harsh, impoverished and very unhealthy.

LEFT: An iron works in the nineteenth century. Without its natural deposits the Black Country would probably not have developed in the way it did during the Industrial Revolution. The iron worker holding the tongs might be a shingler, whose job it was to expel the impurities by working white hot iron under a steam hammer. To do so he would have worn iron leg and foot guards, a heavy duty leather apron and a face mask.

rented his cottage and shop for about 2 shillings and 6 pence. He had to buy his own tools, but they were few in number because he would usually make only one size of nail throughout his working life. Nails were made from iron rods and it was common for a nailmaker, his wife and children to be standing around the same forge at the same time, each with a rod in the fire.

Nicknames

Black Country folk delight in giving each other nicknames, such as Harry the Poacher, Mop Nails, Sunflower and Teapot! Take Conquer Pudden, a jews'-harp maker who lived until a ripe old age at Dunns Bank. As a boy he once argued with his brother as to who got a fair share of dinner. His brother suggested: "I'll conquer the meat, you conquer the pudden!" And so he was called Conquer Pudden for the rest of his life.

From an early age, and for reasons long forgotten, Ned Sommerfield, from Bloxwich, was called Teddy Neddy by everyone who knew him. One day a stranger came asking for a Mr. Sommerfield and was directed to the local pub, the Blue Pig. "Is Mr. Sommerfield here?" he asked everyone in the pub. They all shook their heads – including Teddy Neddy, who had forgotten that this was his given surname!

ABOVE: A typical Black Country street with a corner shop and pub. Credit would be available at both as wages ran out towards the end of the week. Small shops such as this were often converted front rooms in terraced houses and, like the village shop, sold everything you could possibly need. Pubs were sometimes this small, with just one bar full of locals who knew each other well. The landlord and his wife would have been personal friends to all their customers.

FAR RIGHT: A Black Country colliery worker in about 1890 with his Staffordshire Bull Terrier, a breed of dog developed in the region specifically for fighting. The breed name reflects the fact that although the Black Country has no precise boundaries, much of it is located in the Midland county of Staffordshire.

On the way to work

Alcohol was a solace to all. Nearly everyone stopped for a rum and coffee on the way to work; Dutch courage to help face the ordeal ahead. It has been said that the sweat of a heavy anchor-smith reeked of rum and that chainmakers regularly drank half-a-pint of whisky before breakfast! There were those who slipped in for a quick one on the way to work and ended up staying there all day. But there was a price to be paid. Whoever had a 'day for himself' such as this usually had a 'day for the gaffer' to follow it. In other words, he would be locked out of work the next day as punishment, thus losing two days' pay instead of one. This often resulted in extreme hardship for a whole family trying to survive on reduced wages.

After work

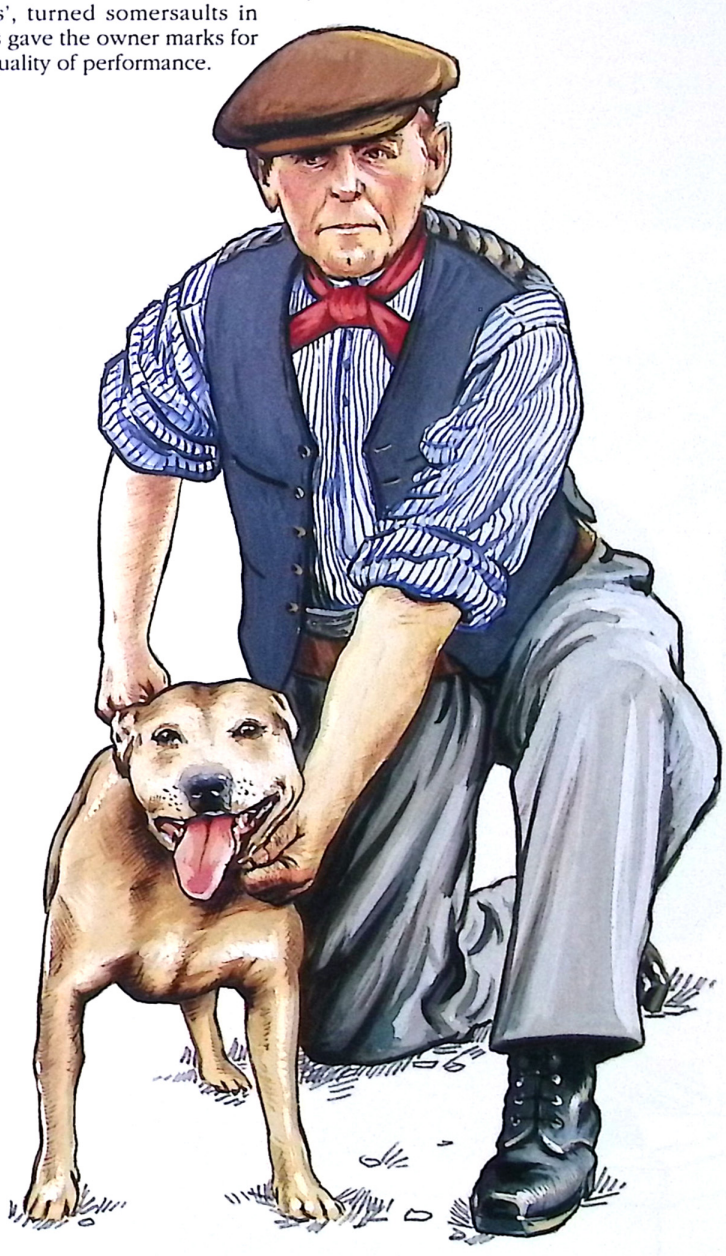
The pub was the place to go to wet a parched throat when the day's work was done, for men and women alike. Wages were paid on Saturday afternoons and it was common not to pay a penny all week for drinks and to settle up on Saturday. This 'strap' beer, as it was called, was noted down in a book and if the debt got out of hand the customer could solve the problem at a stroke – change 'boozers' and drink somewhere else in future! But he could never again set foot in his old 'local'; his picture would go up on the wall, on the Black List, with other debtors, troublemakers and drunkards.

Home brew houses were very common in the Black Country; there was at least one in every street. A license had to be paid of about two or three pounds a year and the excise man would appear from time to time, sniffing like a bloodhound for the distinctive smell of brewing going on illegally (which it did – frequently!). So when the person in the street with a license did their brewing, everyone else brewed on the same day, thus making it much harder to track down an illicit smell! Alternatively brewing took place in the middle of the night; and by the time the excise man started work the worst of the aroma had dispersed.

Meanwhile at the pubs, there were inducements to attract customers; 'strap' beer already mentioned, and even free bread and cheese served at the tables. Children buying beer to take away were given sweets to encourage them to bring in more trade from their parents. There were pub games and sports, too. Bowling greens have always popular and a fine delivery in the Black Country would bring forth cries of, "A good bibble, chap!"

Other sports were cruel by today's standards but a reflection on the harshness of most people's working lives. Trap-shooting was one such pastime. Three boxes, each containing a bird, were set in front of a man with a gun. Any one of the boxes could be opened at will and the shooter had to hit the bird before it flew outside a given radius. His success was the source of much betting. Birds called 'tipplers' were flown in endurance competitions, circling round and round above its owner's loft (usually in the back yard) from dawn till dusk, with judges checking on them once an hour. Other birds, 'tumblers', turned somersaults in flight and judges gave the owner marks for frequency and quality of performance.

Cockfighting was declared illegal in England as far back as 1849 but it continued well into this century in back yards and countryside venues. Very unpleasant by all accounts, with steel spurs strapped to the birds' claws for maximum effect. Equally unpleasant, no doubt, were the dog fights. The Staffordshire Bull Terrier was bred in the 19th century Black Country specifically as a fighting dog. It was a cross between a bulldog and a variety of terriers. Nevertheless, despite its dubious origins, the 'Stafford' eventually became accepted by the Kennel Club in 1935.



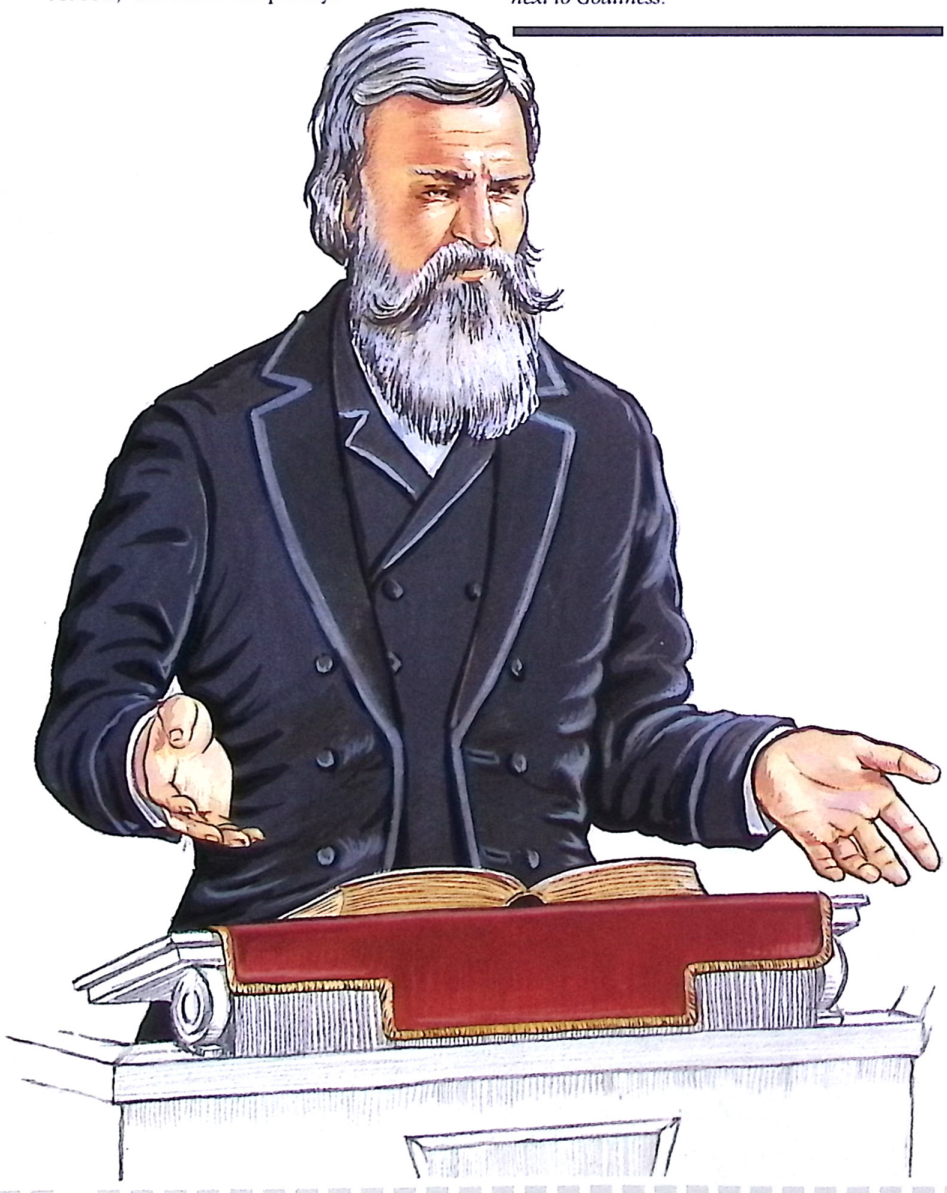
A matter of life and death

A Black Country man, according to local tradition, could be found six nights a week in the pub and on Sundays in church; plenty of ammunition for the Methodist preachers whose calls for temperance sometimes fell on deaf ears but at other times might cause a dramatic change in a family's lifestyle. The fear of the wrath of God was a powerful argument.

Weddings, christenings and funerals alike were the cause for a 'get-together', and in true Black Country fashion there was always plenty of food. Whatever the occasion, the hosts insisted that their guests be allowed to eat 'till they bost'! Even if visitors called for no particular reason, 'out came the pantry.'

To a child such occasions must have appeared almost indistinguishable, with everyone wearing their Sunday best clothes, a delicious spread to eat and a chance to play with nieces and nephews. No wonder one young Black Country lad, when asked to describe a funeral, replied in all innocence: "Well, it's jus' like a weddin' ... only with a box."

BELOW: A Methodist preacher in about 1880. There is a Methodist Chapel excellently preserved at the Black Country Museum in Dudley, which is well worth a visit for anyone who wishes to learn more about life in the region. Another chapel of interest is Ruiton Congregational Chapel, built in 1830. Once a year the gravestones are scrubbed and the gravel is boiled and scoured – to prove that cleanliness is next to Godliness.



Black Country Humour

'In the midst of life we are in death' was a truism only too familiar to folk whose daily work was highly dangerous. One way to cope was through developing a strong sense of humour – and there's plenty still in the Black Country. Jokes about two not-too-bright pals, Aynuk and Ayli (Enoch and Eli – biblical names were once very common) are at the core of the humour, which is wide-ranging and sometimes adapted to reflect modern life. To finish, here are a few examples:

A show business agent was walking past a building site when he saw Aynuk do a double somersault, a back flip off a cement mixer and land on his feet.

"Brilliant," said the agent to Aynuk's gaffer. "I'd like to book him for a show."

"Yo'd better book his mate, Ayli, an all," said the gaffer.

"Why?' said the agent.

"Because he's the chap that hit 'is hand with a sledgehammer."

Aynuk was out of work. He was walking along the canal one day when he heard a cry for help coming from the water. He looked round and saw a man he knew drowning. Instead of helping him out, Aynuk ran along the canal bank, up a road and through a factory gate. He rushed up to the gaffer and said:

"I've just seen Jack Edwards drowning in the canal. Can I have his job?"

"Sorry, Aynuk," said the gaffer. "I've just given it to the bloke what pushed him in."

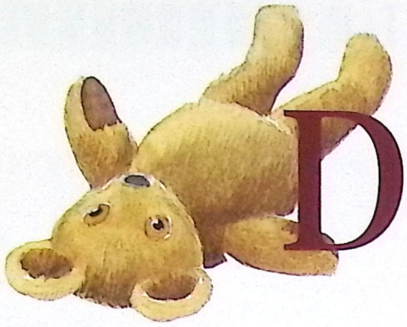
Aynuk: "My missus had plastic surgery last week."

Ayli: "Painful was it?"

Aynuk: "Ar, it were. She had her credit card removed."

Chainmaker's workshops in the nineteenth century. In the 1890s, Black Country chainmakers were described as 'the white slaves of England'. Certainly conditions were very poor and the work exhausting. Women were frequently employed making smaller chains, also nails, quarrying clay for brickmaking ('brickyard wenches') and doing surface work at the mines ('Pit bonk wenches').

FAR RIGHT: A map showing the Black Country.



Dr Barnardo

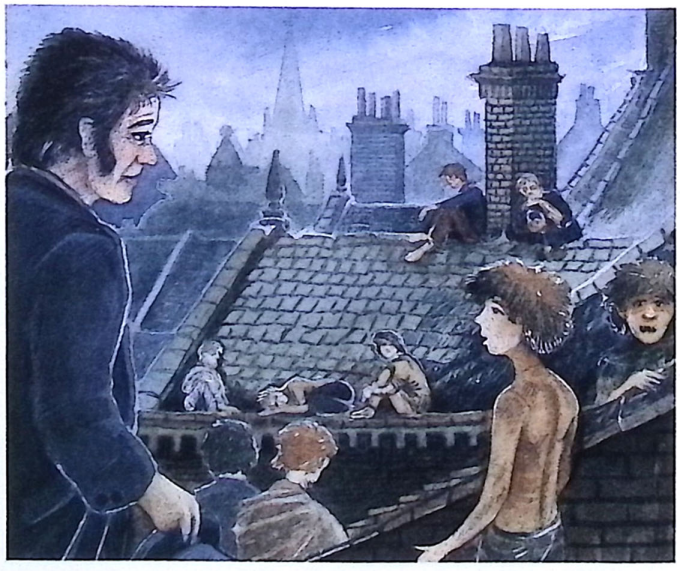
BRINGER OF HOPE TO THE POOR CHILDREN OF LONDON

Thomas Barnardo came to England from Ireland as a medical student in 1866 with the intention of becoming a missionary in China. But he never got beyond London, where the plight of destitute children on the streets moved him deeply. He determined to care for them body and soul, and 126 years later the charity which bears his name is still caring for the young.

A shoeless and shirtless boy named Jim Jarvis first opened Barnardo's eyes to the plight of the young sleeping rough in London. One night, Jim led the doctor, in his early 20's through endless East End streets until eventually they came to an old wharf. They climbed onto the roof and there they saw eleven boys sleeping in the gutters, wearing only thin rags and without any covering from wind and rain. Barnardo described it as, "a spectacle to angels and to men enough to break any heart of love."

At the time Barnardo already ran a school for poor children in Stepney and two years later, in 1870, he was able to open his first home for destitute lads. Not only did he care for them, but he also taught them trades which gave their future lives direction and a means of earning a living. He worked day and night – and new homes opened with astonishing speed.

Another young lad, known as 'Carrots' due to his red hair, also left a deep impression on Barnardo who had to turn him away from a home one night because it was full. Not long afterwards the eleven year old boy was found dead lying curled up in a sugar barrel. After this tragic incident Barnardo pledged that no child would ever be turned away again and later established "Ever Open Doors" in every major city from Edinburgh to Plymouth. Signs went up outside Dr Barnardo's homes:



NO DESTITUTE BOY OR GIRL EVER REFUSED ADMISSION

LEFT: Two young children as they were taken into care in the 1880s. Dr Barnardo was criticised for setting up such photographs on occasions by deliberately dressing the children in rags and tatters. But on this occasion their faces say it all.

BELOW: Barnardo girls being taught lacemaking.

FAR LEFT: Dr Thomas Barnardo in about 1890 – one of the greatest philanthropists of the Victorian era. He worked night and day to help destitute children.

Many children found security in a string of residential homes that developed, perhaps being adopted from there into a caring family. In addition, Barnardo provided shelter, foster homes, workshops, hospitals, homes for the handicapped, boot vouchers, meal vouchers, creches for working mothers at tuppence a day, and even sewing machines and mangles so that poor women could earn a little money in their homes. He set up a home for babies and, at a secret address, a home for disturbed girls.

Although he began by helping boys, Dr Barnardo was soon caring for girls and established a girls' village home at Barkingside in Essex – where "family life and family love might be reproduced". It developed into a complete community with 70 cottages, a school, laundry and church and a population of more than 1,000 girls. Much of the village still exists and it is one of these cottages that Hilary Macdonald sculpted for Barnardo's 'Hope Cottage.'

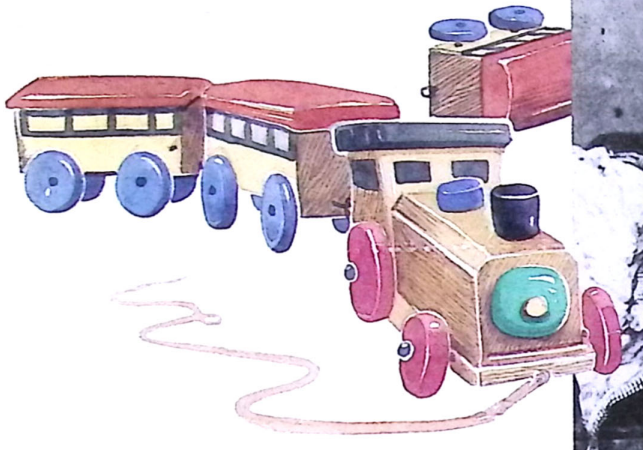
By the time he died in 1905 Thomas Barnardo had rescued 60,000 children. Today Barnardo's has developed that early work and, although it no longer runs homes for orphans, it strives to keep families together which is regarded as of greater benefit to children. This work focuses on the benefits of fostering and adoption so that children are brought up within the family environment.

Barnardo's are also tackling some of the toughest issues facing society today. This includes dealing with problems surrounding child sexual abuse and HIV/AIDS and there is the perennial problem of homelessness, currently growing at a rapid pace. The day that you read this, over 50,000 young people will be sleeping rough on the streets of London. The attitude of Barnardo's is non-judgmental; they help those involved to cope with the situation in which they find themselves. Barnardo's believes that given the chance, everyone can achieve their full potential.

FAR RIGHT: The Girl's Home summer fete in the early 1900s. Wealthy middle class Victorians were invited to wander around inspecting the girls who were well dressed, on best behaviour, and hopeful of attracting an adopted mother and father. Dr Barnardo can be seen wearing top hat and morning suit to the left of the maypole.

RIGHT: A young lad arrives at the home in rags, and BELOW: another boy is smartly dressed, healthy and with a hopeful start in life, thanks to Barnardo's.

BELOW RIGHT: Dr Barnardo with some of the girls he saved from a life of misery and neglect.



2 1/16" (width) x 2 3/4" (height)

HOPE COTTAGE

created by John Hine Studios for Barnardo's

Every penny that Dr Barnardo spent on helping children came from a charitable donation – he raised a staggering £3 million in his lifetime – and the same still applies today. Unfortunately in 1992 £3 million would keep Barnardo's charity work going for just two weeks, and fund-raising is an inherent part of their work.

John Hine Studios are delighted to offer their assistance by presenting Hope Cottage, a hand-crafted and hand-painted model of one of the homes from the Children's Village at Barkingside established by Dr Barnardo in 1873. The model measures 2 1/2" (width) by 2 1/2" and was sculpted for us by Hilary Macdonald who visited the Children's Village earlier this year.

Hope Cottage is available only from Barnardo's direct for just:

UK£17.50	US$48.00
CDN$60.00	AUS$74.00

(Prices include postage & packaging/ shipping & handling)

If you would like to purchase this model and help support Barnardo's charity, please send a cheque/check (made payable to 'BARNARDO PUBLICATIONS LTD') or credit card details to:

Barnardo's
P.O. Box 20, Tanners Lane
Barkingside, Ilford
Essex IG6 1QQ
ENGLAND

- Don't forget to include your name and full postal address.
- Credit card orders (Access/Mastercard/Visa) should include Card Number and Card Expiry Date. Credit card payments will be converted into sterling which may involve minor fluctuations in the amount of currency charged to your account.
- Please allow 6-8 weeks for delivery.

IMPORTANT.
Please do not send orders to John Hine Studios. Hope Cottage is only available direct from Barnardo's in England.

Collectors News

RETIREMENT NEWS ■ COLLECTORS GALLERY ■ GUILD NEWS

Guild pieces retiring soon

Remember, **The Beekeeper's** and **The Candlemaker's** both retire on 31st December 1992. All orders will be honoured by John Hine Studios up to and including that date, but the Certificates of Redemption for these pieces will no longer be valid as from 1st January 1993. So if you want to place an order with your stockist, please ensure that you do so before the end of 1992. It will not be possible for a 1993 Guild member to place a back order for a 1992 Guild piece.

Tomfool's Cottage and **Will-o'-the wisp** also retire in the UK and Australia on 31st December 1992. BUT the USA and Canada have an extra year and can continue to use their Certificates of Redemption for these two pieces until 31st December 1993.

A Best of British Christmas

This was the delightful 1991 Christmas window at Best of British, our David Winter stockist at Logan Hyperdome, Queensland, Australia. The store is owned by Lois Groves and she and her staff put together a beautiful display featuring David Winter Cottages and Jon Herbert's Shoe Houses. One of the sales assistants at Best of British is Sheilah Daughtree, who is also a Guild member. You may recognise the name as Sheilah is a regular contributor to Cottage Country magazine.

Where is Mr. Fezziwig's

Has anyone seen a 15 feet tall Mr Fezziwig's Emporium? It was last glimpsed in February at a Trade Fair in Sydney, Australia, having travelled across the Pacific from the USA. We know it was there because we've got pictures to prove it.

We expect it's globe-trotting and will report any future sightings in Cottage Country. It's probably hiding on as large shelf somewhere.

Mr Fezziwig's Emporium looking good at the Sydney Trade Fair. But that was last February! Inset: From left to right: Bev Munro and Richard Studham of Selangor, John Hine's representatives in Australia, and Poh-Kon Yong of Selangor in Malaysia.

An unusual display

This is how US Guild member James Gerber MD of Minnesota displays his collection of David Winter Cottages. The photo was sent in to our Houston Guild office who passed it onto Cottage Country.

If you look closely you will see that the cottages are sitting on several staggered shelves reaching a point at the centre. It's a fascinating and unusual display, not unlike that of Barbara and John Sautner which we featured on page 58 of this year's Spring issue. Is it coincidence that the Sautners are also from Minnesota? Or is there a resourceful cabinet maker in that state?

DON'T FORGET! If you're moving home soon or have moved recently, please remember to inform your Guild Office.

An important announcement from Mad Baron Fourthrite

"As you all know, that clever chap David Winter recently sculpted a model of my home, Mad Baron Fourthrite's Folly, which incidentally has been a haven of peace and tranquility since Baroness Hardunbuy chose to abide elsewhere! That other fellow (Hine or something) got his people to make a few in his Studios to see if anyone wanted to buy them. Told his collectors they had just one month to make up their minds. Then he said: 'Right, that's it, we're not making any more!' I heard he blew up all the moulds, or ate them or something . . .

"Down at the Studios, they did a bit of a count up afterwards, don't you know, using one of my father's lesser known inventions, the Thirdrite Deluxe Folly Counter. (Bit of a restricted market for that one, unfortunately!) Bless my soul, either the bally machine was having an off day or else the truth of the matter is that, without procrastinating any further – which I never do, heaven forbid – the number of pieces they made was ... where's that piece of paper gone ... now hang on is this correct? ... well, I suppose it must be ... well here we go then ... the number was ...

18,854

"Now the serious bit is over, how about a song? ... The glorious British Empire was built by the likes of me..."

What the Mad Baron is trying to say is that when the Limited Time Edition piece Mad Baron Fourthrite's Folly retired on 15th July 1992, John Hine Studios had sold **18,854** pieces, and this figure is the official edition size.

JUST FOR FUN ANSWER: Mill House, Little Mill, The Windmill, Derbyshire Mill, Cotton Mill, Pershore Mill, Irish Water Mill.

Winners

The Great Mouse Hunt

OF THE GREAT MOUSE HUNT AT EGGARS HILL

CANADA
Carol and Richard Haas
from Ontario, Canada

UK/EUROPE/AUSTRALIA
Liz and Graham Stook
from Oxfordhire, England

USA
Cathy and Alan Abbott
from Ohio, USA

Our three Great Mouse Hunt winners and partners attended a presentation banquet at Eggars Hill on 23rd August 1992 and were presented with their coveted gold mice. They toured John Hine Studios and met David Winter, John Hine, and all the participating artists – Alice Winter, Christopher Lawrence and Patrick Gates.

They were also able to compare notes about the Great Mouse Hunt and to discuss the clues with the man who created them, Jonno Suart! It was generally agree that cracking the letter codes around the picture clues was fairly simple, but finding the mice and pipes was a lot trickier. "There were a few iffy ones," said Alan Abbott, the USA winner. "There was a knot hole on a fence in one picture and I wasn't sure if it was a mouse or not."

"For me the location of the mouse was hardest part. I spent many late nights working on it. On the day I called two minutes early and got an answering machine. Then it took me 45 minutes to get through and I had the wrong number of mice. So I tried again and it took another 45 minutes. Second time I was wrong again. Third time it took me a whole hour to get through. I'd dial, hear the engaged tone, hit the button, dial again and so on, time and again. When I eventually got through I nearly hung up by mistake! This time I was the winner. I couldn't believe it!"

Carol and Richard Haas said: "We were convinced that there was more detail in it than there really was. We spent many hours working on the different colours of the letters around the edge. But we were looking for something that wasn't there!"

"On 27th May, we phoned right on the

dot, got through immediately ... and had the wrong number of mice! We phoned three times in all and were declared the winners after about half-an-hour. We were very, very surprised... and thrilled to win, of course. Carol is the Guild member and has been for five years, but we're both very keen on David Winter Cottages. Our sons, Taylor and Timothy both helped with the Mouse Hunt. They found a mouse and a pipe which we had missed."

Liz and Graham Stook drove down to Eggars Hill from their Oxfordshire home for the presentation. They're both keen collectors (they run a gift shop in Abingdon called Mr Fezziwig's Emporium!) and winning the Mouse Hunt was a joint effort. They also had help from their four daughters but it was Liz who actually phoned on the day – third time lucky for her, too. "Once I had the number of mice correct, all my other answers were fine. And when Jonno told me I was the winner he sounded as excited as I was on the other end of the phone!"

Our US and Canadian winners spent three days in England as guests of John Hine Studios. As well as their day at Eggars Hill, they also visited historic Hatfield House in Hertfordshire and attended a splendid Medieval Banquet. On their final night they went to the theatre in London's West End. They show they saw was ... well, it had to be ... Agatha Christie's The Mouse Trap! (Alan Abbott said: "I may have been smart enough to win the Mouse Hunt, but I didn't guess who the murderer was!")

Alan has been collecting David Winter Cottages for three years now. He isn't the the only admirer of David Winter in the family – wife Cathy and their son and daughter are all Guild members, too. This was his first trip to England and he regarded it as "a real thrill". He is also a skilled craftsman in his own right and presented David Winter and John Hine with models of cottages he had made himself; David's is of Woodcutter's Cottage.

Carol and Richard Haas had never been to England either and they told us they enjoyed their visit enormously. "We were made to feel very welcome and everyone from John Hine Studios has been most kind and courteous. The whole experience of winning the competition and coming to England has been a real thrill."

Meanwhile Elizabeth and Graham Stook have the second part of their prize to come... a trip to Disneyworld in Florida!

Congratulations to them all and thank you to all our Guild members for taking part in The Great Mouse Hunt!

TOP: The Mouse Hunt winners learn how a David Winter Cottage is made during their tour of Eggars Hill and (INSET) some of them try their hand at casting.

ABOVE: Winners and participants meet at the presentation banquet. LEFT TO RIGHT: Top Row: Jonno Suart, Liz and Graham Stook, Alan and Cathy Abbott, Richard and Carol Haas. Bottom Row: Patrick Gates, Alice Winter, Christopher Lawrence, David Winter, John Hine. SITTING ON THE TABLE: The three gold mice.

LEFT: Alan Abbott presents his version of Woodcutter's Cottage to David Winter. David and John Hine were very impressed with the quality of craftsmanship.

Answers

The Great Mouse Hunt

TO THE GREAT MOUSE HUNT ALL IS REVEALED!

The Great Mouse Hunt was launched in the Summer '91 issue of Cottage Country and ran until the Spring '92 issue. In these four issues there were seven large picture clues, each a drawing of the inside of a David Winter Cottage.

The seven pictures contained all the information necessary for solving the Great Mouse Hunt.

The code around each picture told you what to look for and each new picture gave further information. It was impossible to solve the Mouse Hunt until all seven pictures had been published.

The answers had to be telephoned through to a special number for each Guild area. The number, the date and a time on which to ring were also given in the picture clues.

THE FIRST CLUE

Firstly, you had to guess which David Winter Cottage was featured in each illustration and note its initial letter – in this case **F** for Fisherman's Wharf.

If you didn't recognise the drawing from an earlier issue of Cottage Country (issue No.15 page 8) then you could guess that it was the home of someone who lived and worked by the sea, or at the very least enjoyed fishing ... a fishing rod on the wall, a waterproof cape, and other items associated with fishermen. Other visual clues also pointed to the letter **F**; Falstaff's Manor could be seen through the window and there were **F**'s running around the tablecloth. There was even a tiny model of Fisherman's Wharf on the window sill.

The third clue, Falstaff's Manor, with 7 mice, 5 pipes and a dice highlighted.

Finding the letter **F** was essential as it was the clue to cracking the code around the border. The code was a re-arrangement of the alphabet, starting with **F** in the place of A. If you wrote down the normal alphabet in one line and then re-wrote it underneath *starting* with the letter **F,** then F becomes A, G becomes B, H becomes C and so on ...

A B C D E F G H I J K L M N O P Q R S T U
F G H I J K L M N O P Q R S T U V W X Y Z
V W Q Y Z
A B C D E

To break the code, read the 'normal' alphabet downwards to its corresponding letter, so that G D O O G Z becomes L I T T L E. The border now becomes ...

Little creatures known to scare
Cubes with number dots – but where?
The pictures clearly show there's more
What Is David famous for?
When you've cracked it keep your score
The Autumn issue tells you more!

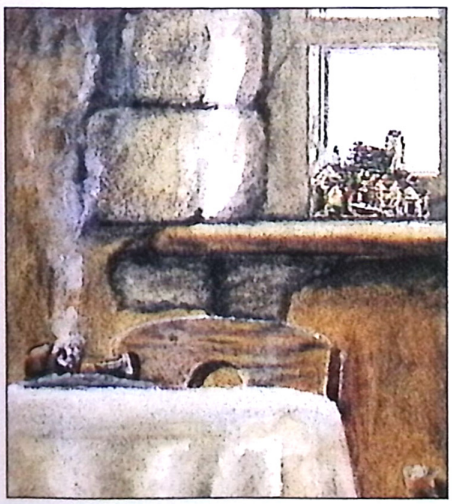
The same method was used for breaking the codes around all seven pictures, but using a different key letter each time.

This first rhyme didn't tell you much, but it confirmed you were on the right track. It also hinted at what to look out for and to count:

Little Creatures Known to Scare – Mice
Cubes with Number Dots – Dice
What Is David Famous For? – Pipe
When You've Cracked It Keep Your Score
– Keep a running total for all the pictures.

In this first picture there is only ONE MOUSE, carved into the chair back, and ONE PIPE, resting on the table. Everything else was a Red Herring!

*A pipe and **F**isherman's Wharf (from the first clue).*



THE SECOND CLUE

The second picture was taken from a photograph used on page 6 of the Summer '87 issue of Cottage Country and showed what the bedroom of a farmworker might have been like in The Bothy. So this time **B** was the code letter, confirmed by the Cottage visible through the window – The Bakehouse. The code around the border now became . . .

In every house you'll find me
My friends are many too
Try and find us as you go
And let me know how few!

This clue referred to the MICE hidden in every picture and explains that you will be asked how many there are in total.

In this picture there were 4 MICE, 3 PIPES and NO DICE. Everything else in the picture was a Red Herring!

THE THIRD CLUE

This picture was featured in an article about Falstaff's Manor (Cottage Country issue No.1, Spring '87). There was a picture of Falstaff on the wall and another of Fisherman's Wharf. So the key letter was **F** again. The border code now became:

I'm hidden deep but if you seek,
The puzzle will unwind,
I rhyme with 'type'
And if you're right
How many can you find?

This referred to David's pipe, which you had already been warned to look out for. But this rhyme told you to count all the pipes in all the pictures (like the mice).

There were 7 MICE, 5 PIPES and a DICE showing the number 3 in this picture. Everything else was a Red Herring.

THE FOURTH CLUE

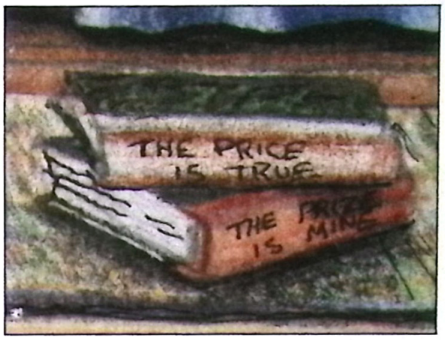
This was Snow Cottage, a picture taken from page 2 of Cottage Country No.12 – Winter '89), though its outline could be discerned clearly for anyone without access to that magazine. **S** was the code letter and the message, which this time included blank spaces, read:

Relay the message loud
— H— — R— — — — S — — — N—
We need to hear.
Just speak these words and you could be
Our lucky winner, wait and see.

This told that you needed to tell us a 'phrase'. The letters and gaps hinted at the phrase which was actually to be found in the illustration, on the spine of one of the books in the picture – THE PRIZE IS MINE. There were other books but only one which fitted exactly with letters and spaces in the clue.

There were 12 MICE, 4 PIPES and a DICE showing the number 10. Everything else was a Red Herring.

The bottom book gives the phrase: THE PRIZE IS MINE (from the fourth clue).



THE FIFTH CLUE

No mistaking this room – obviously a bakery and therefore The Bakehouse. Key letter **B** again gave you this long message around the border:

To find the prize just read these clues
And follow them with care
A creature made of gold will be in waiting
for you there
The cubes with dots you have to spot
On almost every page
From these you'll find an anagram when
matched against a name
The houses give the name away
Though not each one will show
The jumbled letters rearranged
Will tell you where to go.

This clue told you what to do with the dice. It says "On almost every page" because the picture of The Bothy had no dice. The five pictures so far gave this information:

1. Fisherman's Wharf had a dice with the number 2 showing. The second letter of Fisherman's Wharf is **I.**
2. The Bothy had no dice.
3. Falstaff's Manor had a dice with the number 3 showing. The third letter of Falstaff's Manor is **L.**
4. Snow Cottage had one dice showing two sides, each with the number 5. This made 10, and the tenth letter of Snow Cottage is **G.**
5. (The) Bakehouse had two separate dice showing 2 and 4. The second and fourth letters of Bakehouse are **A** and **E.**

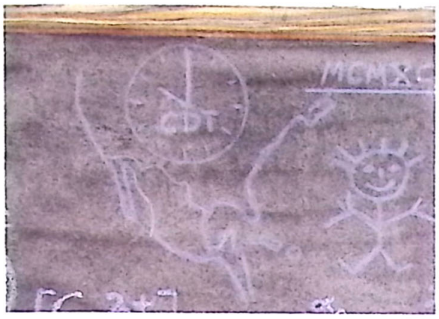
At this point there were still two more pictures to come and the anagram remained incomplete.

In this picture there were THREE MICE, THREE PIPES and the dice showed the numbers 2 and 4.

THE SIXTH CLUE

This illustration depicted The Schoolhouse, taken from a picture in issue No. 6 of Cottage Country, Summer '88. The key letter **S** gave this border message:

The illustration clearly shows
The time and date you need to know
But if you call too soon you'll find
There will be no-one on the line.



Time to phone in the USA (from the sixth clue).

So this clue gave the DATE on which to telephone and the TIME to do so. There is a clock on the blackboard showing the outline of the USA, and the clock in the middle says **10 CDT** (Central Daylight Time) which is pertinent only to the USA. The clock on the wall has the Canadian maple leaf on it and says **11 EDT** (Eastern Daylight Time). The small clock on the table says **4** BST (British Summer Time). On the blackboard in Roman numerals is the year 1992 and the date on the calendar is WEDNESDAY 27th MAY.

In this illustration there were SIX MICE, THREE PIPES and a dice showing number 6 – and the sixth letter of Schoolhouse is **L**.

There was an additional clue on the open page of a book – THE VILLAGE SHOP, ONE OF THE SEVEN SISTERS POINTS THE WAY – which leads towards the final clue.

This was the time, day, date, month and year on which to call through with your answers. But as yet no phone number ...

THE FINAL CLUE

This is The Village Shop (original illustration in Cottage Country No. 13, Spring 1990. The code letter **V** gives the border message:

If you think you've won the game
It's time for you to stake your claim
To make the call you have to spot
The hidden numbers – but which lot?

This refers to the telephone number, but there are three shown – one for each Guild Office, USA, CANADA and EUROPE/AUSTRALIA – and you had to identify your correct number. The numbers are hidden in the three abacuses: the UK one has a Union jack on it, the Canadian one a maple leaf, and and so the unmarked one has to be for the USA. The numbers were:

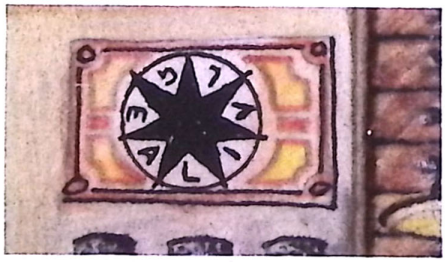
EUROPE/AUSTRALIA – 0252 27270
USA – 713 690 4852
CANADA – 416 675 4641

In this illustration there were FIVE MICE, THREE PIPES and s dice showing number **1**. The first letter of (The) Village Shop is **V**.

The dice anagram was now complete, with these letters having been found: **I** from Fisherman's Wharf, none from The Bothy, **L** from Falstaff's Manor, **G** from Snow Cottage, **A** and **E** from The Bakehouse, **L** from The Schoolhouse and **V** from The Village Shop. **I L G A E L V** is an anagram of **VILLAGE**.

The Schoolhouse clue says – THE VILLAGE SHOP, ONE OF THE SEVEN SISTERS POINTS THE WAY. The Seven Sisters is a constellation of stars, and in The Village Shop picture there was a star with seven points and the word VILLAGE around it. One of the points is in direct line with a thatched cottage sitting on a shelf. There is only ONE thatched cottage on David Winter's The Village ... and that is where the mouse is hiding!

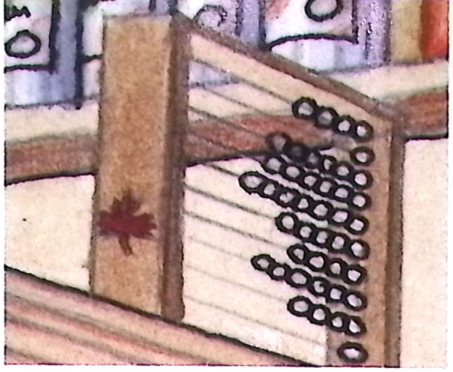
YOU NOW HAD ALL THE INFORMATION REQUIRED TO CLAIM THE MOUSE



The Seven Sisters point the way to the Village (from the final clue).

CLAIMING THE MOUSE

To claim the golden mouse you had to telephone the correct number at the correct time on Wednesday 27th May 1992. The three phoning times coincided, so that all Guild members would be dialling in at exactly the same time worldwide. The only disadvantage of this was that Australian Guild members had to phone in the middle of their night to correspond with 4pm British Summer Time. Unfortunately there was nothing we could do about this problem,



The Canadian phone number (from the final clue).

though it didn't stop us from receiving several calls on the day from Australian Guild members (none of them with the correct answers, alas).

When Guild members called in they were asked immediately to state their name and Guild number. As they were on the line we checked with our computer that they were 1992 Guild members and had also been in the 1991 Guild. If so, they were elligible to win. They were then asked a series of questions. Here are the questions with the correct answers:

1. HOW MANY MICE ARE THERE IN TOTAL? (1+4+7+12+3+6+5) **38**
2. HOW MANY PIPES ARE THERE IN TOTAL? (1+3+5+4+3+3+3) **22**
3. WHERE IS THE MOUSE HIDING? **In the thatched cottage on The Village*.**
4. WHOSE IS THE PRIZE? **The prize is mine.**

* It was decided that we would be lenient and accept just **The Village** as the answer for the third question.

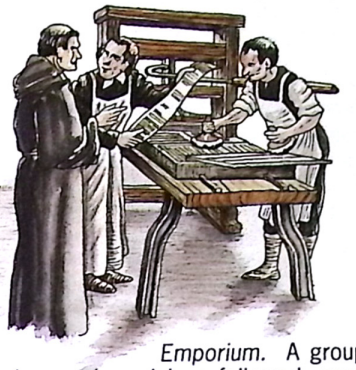
The winners had to answer all the questions correctly to win. If they gave an incorrect answer they were told so and the phone was replaced immediately. But they were entitled to phone again with a revised answer.

At Eggars Hill we received 15 calls and found our winner, Elizabeth Stook, in just 10 minutes. She was the only person to answer the first question correctly, on her third attempt, and then answered all the other questions correctly first time. Some of the calls were repeat calls and some calls were from Australia.

In Canada Richard Haas was our next winner. He called our Guild office at Rexdale, Ontario, three times, eventually winning at 11.25am EDT. His first call had been right on 11am but the answer had been incorrect.

In our Houston office we received 165 calls in 2 hours 30 minutes (that's an average of one every 90 seconds) until Alan Abbott gave all the correct answers on his third attempt. Many collectors called several times, including one who called 11 times! Only 5 callers got past the first question!

LETTERS TO THE GUILD



From a Christmas Carole

Dear Sirs

I thought other collectors might enjoy reading what I have enclosed and seeing how I displayed my cottages under our Christmas tree:

The Magic of A Christmas Carol

It was Christmas Eve and all was in readiness. We had recently returned from driving around town to see the beautiful lights. My husband Cliff had settled down in the family room to watch TV, and our daughter Carla was reading in her room. Magic was in the air.

Even though tomorrow would be a busy day, I chose to stay awhile in the living room. I looked fondly towards our Christmas tree, all seven feet of it, and the table it sits on surrounded by all my snow-covered cottages from my David Winter community. Christmas had worked its magic there, too.

The lovely church, *A Christmas Carol,* had lights flickering at the windows. Why, I could even hear the church bells.

I took a closer look and was filled with such warmth. It was alive. Voices were singing. An invisible congregation was singing Christmas Carols. If only I could go inside.Soon the doors swung open and joyful, singing folk from my community poured out. I knew and loved them all. There's an elderly couple from *The Village* and, oh, there goes Bob Cratchit and Tiny Tim, the poulterer with a small lad and, yes, even Scrooge. Guess he has had a change of heart. Magic certainly is in the air.

Close behind are the Fezziwigs and friends. I'll bet they will stop at the town square gazebo to watch the iceskaters before returning to *Mr Fezziwig's Emporium.* A group of Carolers and musicians followed, passing *Snow Cottage* and waving to the lamplighter up on his ladder.

Oh look, there's *"Merry Christmas, Uncle Ebenezer," said Scrooge's nephew Fred, "and a Happy New Year."* And a little further on, tucked back in the trees, sits *Christmas in Scotland and Hogmanay.*

I hear sleigh bells. Yes, here it comes, a beautiful sleigh pulled by a lively grey horse, carrying a couple with a rug over their lap.

Suddenly I was brought back to the present and not a bit anxious to break the spell. But I know I can visit there again any time I want. I was so happy!

Merry Christmas and a Happy New Year, David and Friends.

Carole Price
Livermore
California
USA

We received this letter soon after Christmas last year but have saved it for our winter issue. Editor.

Paper problem

Dear Sirs

As a Guild member of four years and a collector of over sixty pieces I feel I must write a letter of complaint, certainly not about the pieces but about the way people are being informed of pieces being retired, by way of announcing it in the Daily Telegraph. I do not take this paper and live in a small village, so I have no paper shop where I can pop into to see which piece it is – and I do not have intentions of changing my daily paper. Surely this is unfair to Guild members who have been with you for many years and could possibly miss out on hearing of retired pieces.

Also while I'm writing, could I make a suggestion. Would it be at all feasible to include in each piece a name label, like the shops have? It would make it so much easier to identify each piece rather than chance a piece getting damaged by lifting it up. I know with my own cabinet which is about 8 feet tall with shelves and full of just cottages, that I always fear knocking one when people ask me what it's called. I hope this idea might be possible.

Mrs Carole Lunnon
Boston
Lincolnshire
England

The label idea might be a possibilty and we shall certainly bear it in mind. As for the newspaper advertisements, unfortunately it would have cost a small fortune to put the retirement announcements in every daily newspaper. We do understand that not everyone in the UK takes The Daily Telegraph but we did have to choose just one paper for each of our Guild regions. We hope it isn't too much of an inconvenience to beg, steal or borrow a copy once a month. I'm afraid we didn't imagine that Guild members might not have access to a newsagents or paper shop and we do apologise to anyone who is unfortunate enough to be in this position. Announcing retirements in this way has been an experiment and we have learned a great deal from it. Editor.

Long distance miracle

Dear Sirs

Who says miracles can't happen? I have been a member of the Guild since 1988, so far I only have thirty cottages but more are on the way. Members of my family know of my disease – some call it 'cottagitis' – and when they see a new shop that sells David Winters, they get a list and prices sent off to me.

It so happens that my aunt sent me one such list and to my shock they had a Fairytale Castle which has been one of my favorites since the day I saw it, not to mention that it has been discontinued for three years now. To make a long story short, it now sits

among the many others and had to travel 1,300 miles. So now I believe miracles do happen!

Mrs Lisa Wamhoff
Casper
Wyoming
USA

That's a long way for a castle to travel! Congratulations on your wonderful piece of good fortune. Editor.

Hall of remembrance

Dear Sirs

I have been collecting David Winter Cottages since early in 1984, not long after I arrived in Germany, and have been a Guild member since 1987. The first three cottages I bought were the Green Dragon Inn, Rose Cottage and Ivy Cottage. My collection now includes more than 100 pieces – almost all the current range (except the 'big' pieces like The Village and Smuggler's creek) and quite a few retired pieces. When I first started collecting, my intent was to buy enough pieces to build a model village – perhaps to fill one shelf in a display cabinet. But I'm afraid I went overboard a bit, and now I don't have room to display them all. I have to put something away every time I buy a new piece.

One piece that won't be put away, however, is Squire's Hall, since it is very special to me. You see, I am a housing manager by profession – I work for the US Army here in Germany. In 1988, I changed jobs and moved from Heilbronn to Heidelberg. As a farewell present, my staff at Heilbronn got together and bought me this Squire's Hall, and then had one of the carpenters from our engineer section make a base for it. Everyone signed the bottom of the wooden base – it makes a very precious memento of my time in Heilbronn.

My interest in David Winter Cottages has led to collecting houses wherever I travel. I now have houses from Germany, Sweden, Malta, India, Italy, Portugal, Greece, Spain, Russia, Belgium and Scotland. I looked in vain in China (the best I could do was a picture of a pagoda!), and I know what I want from France and the Netherlands, but I need to go back and get them. Looking for model houses has made me look much more closely at the real thing as I travel, and has given me an appreciation of local domestic architectural styles I would not have had otherwise.

Mary Chamberlain
Heidelberg
Germany

I'm sure your comment about appreciating architectural styles will strike a familiar chord with many cottage collectors. Editor.

Key to a new piece?

Dear Sir

I have really enjoyed the three David Winter Cottages I purchased while stationed at Ramstein Air Base, Germany, but have looked in vain for more than three years now for a cottage involving a locksmith. My brother is a locksmith and owns three lockshops here in Connecticut and I would very much like to purchase a sculpture of an old-fashioned lockshop.

Thaddeus E. Burr
Middlebury
Connecticut
USA

A lovely idea which we appreciate very much. Editor.

Meet U.S. Guild Member #51797

Dear Sirs

When we visited the John Hine booth at the Secausus Show we saw you were giving away a free poster of the Mill House plate to collectors who joined the Guild at the show. Both my husband Fred and I had already renewed our membership for 1992 but we really wanted the poster. So we decided to sign up Heidi, our German Shepard Dog.

She is Guild Member 51797. Is she the first four-legged Guild member? If not then she may well be the youngest Guild Member as she was only 3 months old at the time.

Cindy M. Zugay
Norristown
Pennsylvania
USA

Here's a challenge if ever there was one. Are there any more animal Guild members out there, or any members younger than 3 months? Editor.

Nocturnal nuisance

Dear Sirs

Your recent Great Mouse Hunt was a joyful experience, but also considered by me to be unfair. The time allocated for the Australian/British and European collectors to call was a big farce. I had to stay up until one in the morning to phone, only to be met with a recorded message asking me to leave a phone number to be called back. But, horror, it was the end of the tape and

no message could be left. As I telephoned at the correct time, how come there was no one there to take the information, or hang up on the caller if not all the information was correct? I later redialled the number before leaving the house for work, to be answered by a grumpy person who did hang up on me.

The golden mouse was not the prize I coveted but the trip to England to meet the master artist who has given myself and my husband great joy with his David Winter Cottages.

Mrs K. Robinson
Hoppers Crossing
Victoria
Australia

It was imperative that everyone phoned Mouse Hunt answers at exactly the same time worldwide and this inevitably meant that Guild members in Australia and New Zealand had to call at an awkward time. If only the world were a different shape! Nevertheless we did receive several calls from Australia – alas none of them correct – before we found our winner. The recorded message baffles us. The time was 4pm in the UK and immediately prior to then the phone was disconnected and reconnected on the stroke of 4pm. We didn't use an answering machine at all that day. Very early calls, of which there were several, were answered by our switchboard operator, Maria. I wonder if you were connected to another number. That would also explain the grumpy person answering later when it would have been late at night in England. When you made that call there wouldn't have been anyone at Eggars Hill – all our grumpy people would have gone home by then. Editor.

A five generation Christmas

Dear Sirs

Snow Cottage and the Christmas pieces have become the focal point for decorating our home at Christmas time. The 'street lights' are turned on on Christmas Eve as five generations gather round. Everyone enjoys this display, from the smallest to the oldest. Even the teenagers are intrigued! Thank you David Winter for providing us with a great family tradition and one that can be added to every year. Hopefully the use of snow will continue to be used on the special Christmas houses only.

Jackie Hannon
West Linn
Oregon
USA

We shall certainly continue to use snow on the Christmas pieces. However, whether or not it will appear exclusively on the them is a different matter. Who knows what David Winter might come up with next! Editor.

The almighty dollar comes second

Dear Sirs

About a year and a half ago I started collecting David Winter Cottages. I fell in love with them quite rapidly. I like both the style and the detail of the pieces. The center of my collection is Smuggler's Creek which I acquired as my twentieth piece.

On a visit to Houston, Texas, last May I had the opportunity to visit the hospitable people at the Collectors' Guild offices and I also joined the Guild. Anyway, to the point of my letter, I was quite disappointed when the Pershore Mill piece arrived and it fell and broke during unpacking. Seeing my disappointment several friends told me to return it and say it broke during shipping. I insisted on telling the truth and returning it with a note saying I had been clumsy and dropped it.

Well, I was quite elated when I received a new one. It impressed me so much that I will be a devoted fan for life. In this day and age it is such a breath of fresh air to find a company more dedicated to customer service and a satisfied customer than the almighty dollar.

Douglas R. Armstrong
Sterling
Virginia
USA

I'm sure our staff in Houston will be delighted to read your words of praise and thank you for taking the trouble to write them. Editor.

The scale of things

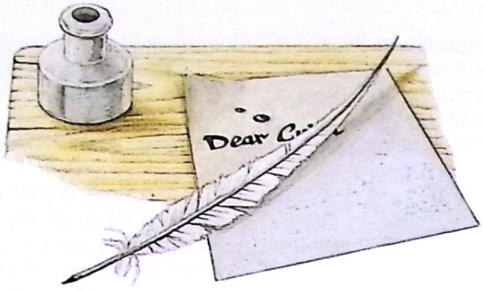
Dear Sirs

I wonder if you can help me. I have been looking at my collection of David Winter Cottages, which I have been developing for some years now. I am curious to know if David uses specific scales when sculpting them. Obviously they are not all made to the same scale, but I just thought there might certain ones that he uses regularly, such as 1/100. Are they based at all on the scales used for model railways?

Susan Morrey
Crewe
Cheshire
England

David sculpts entirely freehand and with no specific scale in mind; he certainly doesn't use model railways as a guide. It may seem otherwise as quite a lot of his pieces have similar proportions. But that is because there are certain sizes he finds most comfortable to work with. As you rightly say, there are obvious differences in scale – the Tiny Series at one extreme and a piece such as Falstaff's Manor perhaps at the other. One way of seeing this is to try and visualise the size of a model person who might fit the scale of the piece. The simplest way of doing this is to look at the doors on a piece and imagine a person having to walk through them. On the other hand, the doors – like the windows, chimneys and many other details – may not necessarily be in scale with each other, which is part of the fascination of David's sculptures. Despite this 'fantasy' element of his work, the pieces somehow always seem real. One of the illustrators who prepares the Inside ... drawings for Cottage Country magazine, told us how strange this is sometimes. He has to prepare drawings for us of the interior of a David Winter Cottage and in doing so he needs to make the piece 'work' architecturally. They shouldn't work, but they do – and he hasn't yet found a piece that doesn't have its own curious logic. He even managed it with There Was a Crooked House! (Issue No.21 – Spring 1992.) Editor.

If you have any interesting stories or anecdotes about collecting David Winter Cottages, why not write to us. We try to print a broad selection of your letters and from as many countries as possible. However, we can only publish what we receive and we'd love to hear from you. Editor.



Letter of the Quarter

Dear Sirs

I would like to extend my deepest appreciation and gratitude for drawing my name at the Bellevue Hyatt Regency in Seattle, Washington for your magnificent CASTLE IN THE AIR – during your West Coast Tour. I would also like to tell you my story of why we were there.

In the middle of that day my son Jeremy and I had David Winter sign Fairytale Castle and Audrey's Tea Room. I also showed David a photo of my 'mum' with your painter Penny Marsten taken last year before, on August 24 1991.

My mother, Marguerite E. Just 'Petie', admired David's work for the past 3 or 4 years almost with obsession. I had never seen her take to collecting with such enthusiasm. Her ultimate goal was to meet David on Mother's Day and visit your Studios at Eggars Hill in July on a first trip to England she had reserved with my half-sister, Penny Geiger.

You see, her father Archie Sinclair originally came over to Hudson Bay alone at the age of 11 years from Liverpool and had quite a story. He settled on the same corner in South Seattle (Three Tree Point area) in 1932 that we still live on. My mother has built three houses since then on four lots.

On March 31 of this year, at the age of 69, she collapsed on her daily walk with a cardiac and respiratory arrest. She only ever had asthma, or so we thought. Everyone loved her. She had a warmth and a hug like no other. I always felt quite privileged to be her daughter. She truly loved everyone as much as they loved her.

Jeremy has inherited my mother's wonderful collection of your pieces. Being the oldest of four grandchildren makes this quite an honor.

Anyway, since I never win anything and knowing how badly she wanted CASTLE IN THE AIR, I can't help but feel she had to have been at the Regency with us that day.

I must sincerely thank you from the bottom of my heart for this rather unusual and unforgettable happening in our lives. best of everything to all of you; you made her so happy!

Claudia & Jeremy Jones
Seattle
Washington
USA

There could clearly not have been a more deserving and approriate winner of CASTLE IN THE AIR that day in Seattle. Sometimes these things are just meant to happen. Editor.

Please address letters to the appropriate Guild Office:

UNITED KINGDOM
Brenda Denton, The Chairman,
David Winter Cottages Collectors Guild,
2 Hillside Road,
Aldershot,
Hampshire GU11 3NB

UNITED STATES
Pia Colon, The Chairman,
David Winter Cottages Collectors Guild,
4456 Campbell Road, P.O. Box 800667,
Houston, Texas 77280-0667

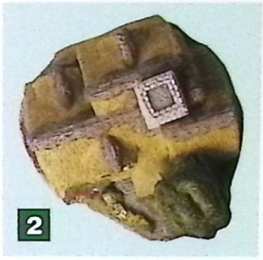
CANADA
Robert A. Burke, The President,
David Winter Cottages Collectors Guild,
20 Voyager Court South,
Rexdale, Ontario
M9W 5M7

AUSTRALIA
Bev Munro, The Chairman,
David Winter Cottages Collectors Guild,
15 Gatwick Road,
P.O. Box 566, Bayswater,
Victoria 3153

Squeak!!! 8

BIRD'S EYE VIEW

Shown opposite are six David Winter Cottages pictured from above. Can you recognise them? If so, write down their names on a postcard or a single sheet of paper and send it in an envelope marked Squeak!!! No.8 to your Guild office to arrive not later than 1st April 1993. (Don't forget to include your name, address and Guild Number!) **The sender of the first correct answer drawn by our adjudicator will win "Scrooge's School – Wherein young Ebenezer learnt more about loneliness and grief than Latin and Greek."**



Just for fun

David Winter has sculpted 7 pieces which include 'mill' in the title, as a separate word or as part of a longer word. Without looking in books or magazines, can you name them? (Restylings of the same piece count only as one piece *unless* the name was changed!) The answer can be found in the Collectors News section of Cottage Country.

Cameos Short Story Competition

We have had some excellent entries for our Cameos Short Story competition (Squeak!!! No.6). Thank you, Guild Members, for taking up the challenge. The winning stories will be featured in the next issue of Cottage Country – Spring 1993.

INSIDE... *Win a Birthstone Wishing Well and The Directory*

Squeak!!! now appears as part of Cottage Country and not as a separate sheet. But don't worry, you won't have to cut up your Guild magazine. In future all quizzes and competitions can be answered on a postcard or by letter.

A LAMENT AND A WAIL FOR MAGAZINES LOST IN THE MAIL!

For months and months I solved and pondered,
Intent and determined, my mind never wandered.
"The prize is mine!" I would love to have said,
"Where's my Spring issue?" I queried instead.
"Where can it be, with those final two clues?"
I called them in Houston (not wanting to lose).
"I have one right here, I'll mail it today."
A long time I waited . . . what was the delay?
I called once again, my dilemma explained.
The issue came June 19, "Too late!" I exclaimed.
I solved the puzzle anyway, and had a lot of fun.
I cannot but wonder, though, if I could have won.
I congratulate the winners, fine puzzle solvers three.
They loved their trip to Eggars Hill . . . .

But I wish it had been me!

by Carolyn Hier, Weathersfield, Vermont, USA

CHRISTMAS AT HARRODS

The most famous department store in London and probably the world, Harrods, has been a stockist of David Winter Cottages for many years. As you can imagine, they are very, very busy during the pre-Christmas rush. We don't know how many David Winter Cottages they sell (lots!) but we do know that a few years ago, in the two weeks before Christmas, they sold:

12 tons *of smoked salmon*
4,000 *fresh English turkey*
125 tons *of Christmas puddings*
20 tons *of Stilton cheese*
15 tons *of Harrods chocolate*
14,500 *Harrods Christmas cakes*
2½ *tons of nuts*
80,000 *mince pies*

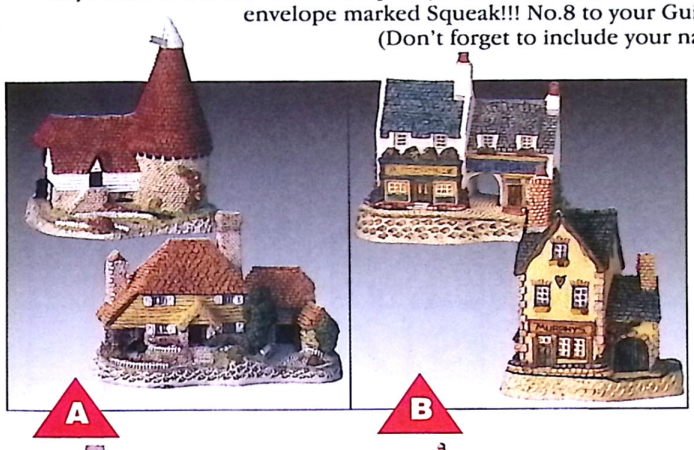
. . . and more than **100,000** *headache pills!*

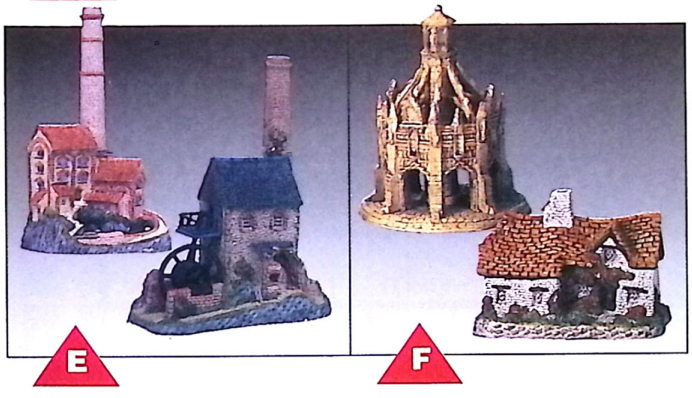
THE VILLAGERS

An everyday story of cottage folk by Rodney Turnip • **How Guy Fawkes was really caught** • *Illustrated by Brian Lee*

ODD COTTAGE OUT *by William Jones*

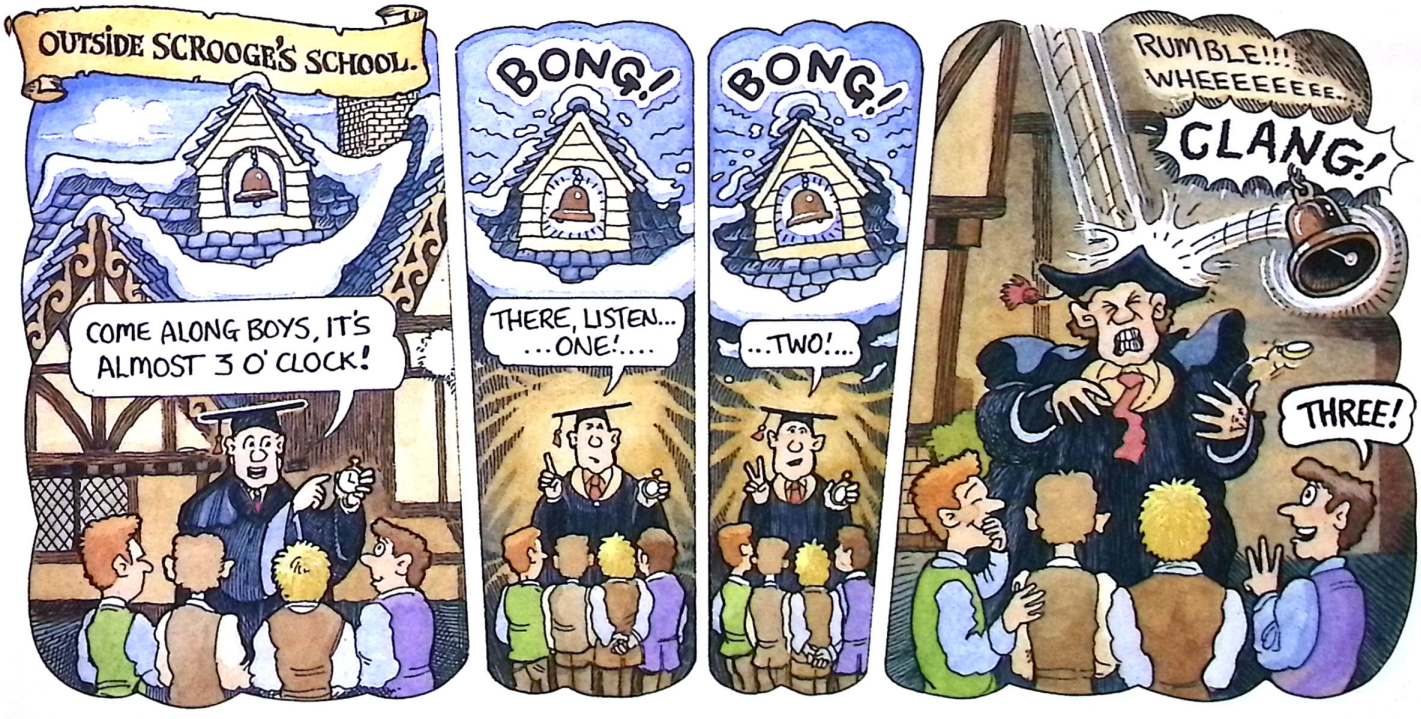
There are six pairs of David Winter Cottages here. All of the pairs have something in common . . . except one. Which is the odd pair and why? Write the letter of the odd pair (A,B,C,D,E or F) plus the reason why on a postcard or single sheet of paper and send it in an envelope marked Squeak!!! No.8 to your Guild office to arrive not later than 1st April 1993.
(Don't forget to include your name, address and Guild Number!)





Prize!

The sender of the first correct answer drawn by our adjudicator will win a Birthstone Wishing Well.



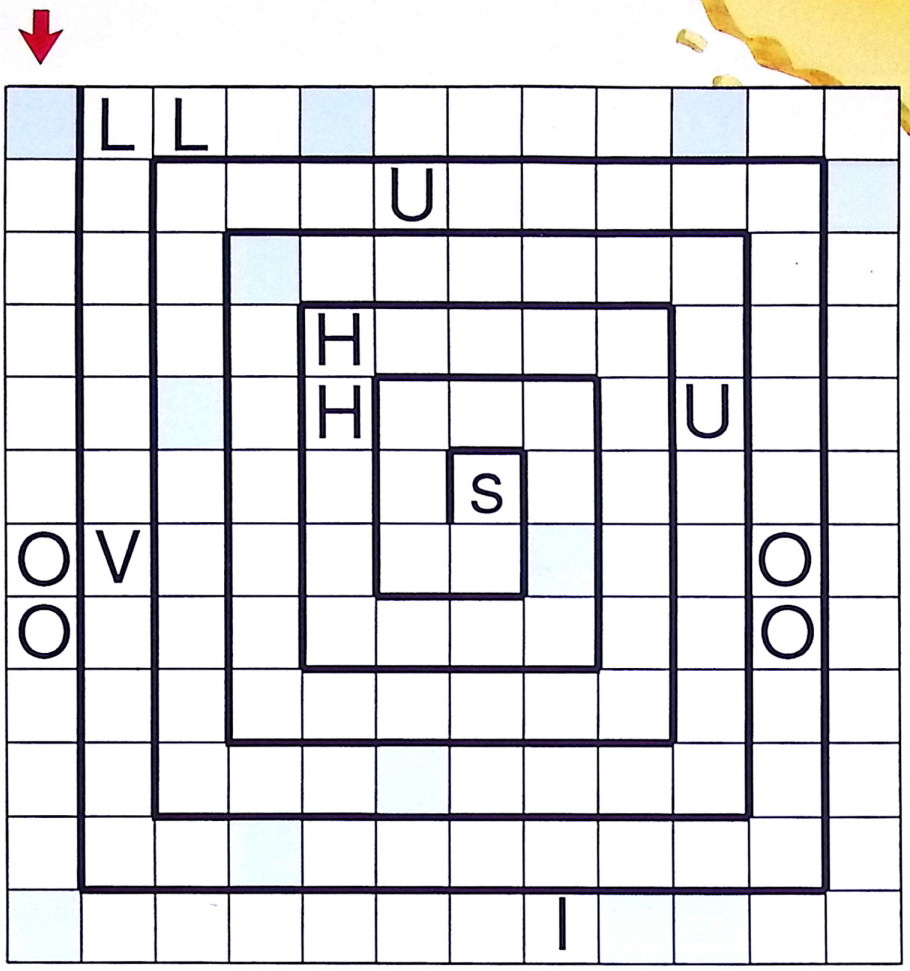
Outside Scrooge's School • *Illustrated by Brian Lee*

ANOTHER EVER DECREASING SQUARE

by Robert Jones

Starting at the top left-hand corner, fit the names of the 11 Cottages listed below into the square in a continuous flow. Some letters are given already to help you, and the number of letters in each name are also shown in brackets. If you have them in the correct order, the 12 letters in the highlighted boxes will give an anagram of another Cottage. Write its name on a postcard or single sheet of paper and send it in an envelope marked Squeak!!! No.8 to your Guild office to arrive not later than 1st April 1993. (Don't forget to include your name, address and Guild Number!) **The sender of the first correct answer drawn by our adjudicator will win The Directory, the new box of reference cards for David Winter Cottages.**

QUAYSIDE ..... (8)
GUY FAWKES ..... (9)
SQUIRES HALL ..... (11)
PERSHORE MILL ..... (12)
DEVON CREAMERY ..... (13)
CORNISH HARBOUR ..... (14)
CORNISH TIN MINE ..... (14)
IRISH WATER MILL ..... (14)
O'DONOVANS CASTLE ..... (15)
INGLENOOK COTTAGE ..... (16)
ROBIN HOOD'S HIDEAWAY ..... (18)



RULES AND REGULATIONS

- Only current (i.e. 1992) Guild members are eligible to enter prize quizzes and competitions in SQUEAK!!! No.8.
- The adjudicator's decisions are final and the Guild will not enter into correspondence with anyone regarding those decisions.* For each competition, only one entry per Guild member will be allowed.
- In any single issue of SQUEAK!!! no Guild member will be eligible for more than one prize.
- Answers to SQUEAK!!! NO. 8 will be published in the Autumn 1993 Cottage Country.
- No entries will be returned.

GUILD OFFICE ADDRESSES:

Europe/Australia
DWC COLLECTORS GUILD
(Squeak!!! No.8)
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Aldershot,
Hants. GU11 3NB

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P.O. Box 800667,
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77280-0667
U.S.A.

DAVID WINTER COTTAGES COLLECTORS Guild ™

Squeak!!! No. 5 (Spring 1992) ANSWERS & WINNERS

KOTTAGE KRISS-KROSS

ANSWER: ACROSS **3** Scenes **7** Apprentice **10** Tudor **11** Emporium **13** Sails **15** Dutch **17** Askew **18** Barrels **20** Pasties **21** Spoon **24** Gypsum **26** Bell **27** Sluice **28** Tile **29** Cask **30** Bread **32** Egg **33** Elders **35** Clay **36** Eat **39** Gates **40** Kilns **41** Hog **43** Pipes **44** Poles **46** Herbs **48** Bonfire **49** Candy DOWN **1** Bard **2** Store **4** Crofts **5** Squire **6** Burslem **8** Romsey **9** Guide **12** Market Street **13** Sheep **14** Osney **16** Ulundi **18** Bottle **19** Gamekeeper **20** Pubs **21** Steeple **22** Oats **23** Nell Gwynne **24** Grouse **25** Pocket **31** Almshouse **34** Saggar **37** Anvil **38** Trewin **42** Green **45** Sway **47** Saw
WINNERS: Jean Steventon (Europe/Australia), Sherry Greener (N.America).

EVER DECREASING SQUARE

ANSWER: The correct order was: Little Forge, A Christmas Carol, Castle Keep, Brookside Hamlet, House of the Master Mason, Fairytale Castle, Double Oast, Tythe Barn, House On Top, Cornish Cottage, Sulgrave Manor.
The highlighted boxes gve the name: MOONLIGHT HAVEN.
WINNERS: Jo Shaw (Europe/Australia), Patricia D. Ballenger (N.America).

WHICH BASE IS WHICH?

ANSWER: The base shapes shown belonged to: 1. Stratford House 2. St. George's Church 3. John Benbow's Farmhouse 4. Market Street 5. There Was a Crooked House 6. The Vicarage 7. Craftsmen's Cottages 8. Lock-Keeper's Cottage 9. Kent Cottage 10. Triple Oast 11. Coalminers Row 12. The Apothecary's Shop 13. The Parsonage.
WINNERS: Patricia Hinkle (Europe/Australia), Greg E. Raemisch (N.America)
N.B. Patricia Hinkle was the only person in Europe/Australia with the correct answer!

REFERENCE SECTION

The information contained in this section is presented *as we understand it to be correct.* If it is at variance with your knowledge in any way, please write to us with the details and we shall be happy to incorporate them into future listings. *Write to:* Reference section, 2 Hillside Road, Eggars Hill, Aldershot, Hampshire, GU11 3NB.

RESTYLED PIECES

John Hine's book, Collecting David Winter Cottages, contains a detailed listing of the alterations made to David's work over the years. Here is a condensed version which we hope to add to and expand as we hear from collectors about their individual pieces. The listing includes both officially restylings and minor alterations not large enough to constitute a 'restyling'.

Officially Restyled Pieces in Current Range

IVY COTTAGE

Reworked in 1983.

Reason: Aesthetic.

Changes: Reduced in height. White stepping stones added to path leading to door. Flower boxes and more ivy added.

N.B. Still more ivy added growing over the roof at a later date, but this has since disappeared again.

LITTLE MARKET

Modifications in 1983 as per Market Street and Wine Merchants.

MARKET STREET

Totally remade around original design in 1983, though date on piece (1980) remained the same.

Reason: Deterioration of detail in original moulds.

Changes: Beams and weather boarding reworked. Chimneys made squarer and taller. General crisper appearance. DW's name and date added.

THE OLD DISTILLERY

Modifications made in 1986.

Reason: Aesthetic and to facilitate demoulding.

Changes: More ivy at centre of building cluster to the right. Largest of buildings of far left cluster: straight roof line changed to a hipped roof. Building adjoining the main central distillery (looking from left) was set back half an inch; the newly acquired area was re-modelled and new crates added.

THE PARSONAGE

Restyled in 1986.

Reason: To facilitate demoulding.

Changes: Front building on the right moved half an inch to the right. The porch walls were also reduced (due to breakage vulnerability).

ROSE COTTAGE

Totally remade in 1983.

Reason: Deterioration of detail in original moulds.

Changes: Crisper detail to the thatch. Porch detail tidier. Round paving stones added to path. (Original path design not known).

TUDOR MANOR HOUSE

Totally remade in 1985.

Reason: Loss of detail and aesthetic reasons.

Changes: Beam detail, window positions and chimney design all restyled. Ivy and creepers grown in various gaps between buildings. Name plaque removed.

N.B. Also many painting variations in early pieces.

THE WINE MERCHANT

Restyled in 1983.

Reason: Deterioration of moulds.

Changes: Taken from half of Market Street and remade as per new Market Street design. Beam work was removed.

Restyled Pieces Now Retired

FAIRYTALE CASTLE

Restyled in 1986.

Reason: To facilitate casting and demoulding, and to counter shrinkage.

Changes: Size increase. Ivy added around the gaps between the four main towers. Ivy arches added. Tower caps lost their needle sharp caps. Ivy arch to rear of main tower became overgrown.

N.B. Most of these alterations appeared gradually over a period of several years until they were officially incorporated into David's remodelled version.

LITTLE MILL

Restyled as per Mill House modifications in 1980.

Reasons: Aesthetic and to alleviate casting problems.

Changes: New water wheel design. Beams more prominent.

N.B. Additional, more substantial changes were made in the same year, thus creating a Little Mill Mk 3: Creeper added in gap between main building and water wheel. Plaque on base ("The Little Mill - David Winter - 1980") removed.

MILL HOUSE

Total redesign in 1980.

Reasons: Aesthetic and to alleviate casting problems.

Changes: Just about everything apart from the main building shape. Base reduced in size, with loss of trees and outbuilding. New bridge design. New water wheel design. Beams more prominent.

Minor Alterations (Current and Retired Pieces)

THE ALMS HOUSES

Gutters were made shallower in 1984. Stone walls also reinforced.

ANNE HATHAWAY'S COTTAGE

Taller chimneys added soon after introduction.

THE BAKEHOUSE

Extra band of bricks added to the chimney soon after introduction.

BROOKSIDE HAMLET

Modifications between 1984 and 1985 include: more greenery behind the mill wheel, a shallower hollow above the wheel, more water dripping from the wheel, more ivy on exposed corners, more foliage in hollow to right of door in top building.

CASTLE KEEP

Pierced windows infilled and plaque with inscription "Guildford Castle" removed in 1981.

CHICHESTER CROSS

Earlier pieces coloured stone white or stone grey – later pieces were sandstone buff. (An edition of six were cast in cold cast bronze).

CORNISH TIN MINE

Bush extended late 1983 to fill developing gap between chimney stack and building. Eventually remodelled as Cornish Engine House.

COTTON MILL

Bushes between chimney and building extended to about 3 inches on later models in 1984. Eventually remodelled as Derbyshire Mill.

COTSWOLD COTTAGE

Overhangs reduced in early 1983 on end gables and porch.

COTSWOLD VILLAGE

1982/83 modifications made were: Ivy in gaps between buildings, up church walls and up some house roofs. House chimneys made broader and without overhanging lip. Church porch overhang reduced. Bushes growing behind grave stones.

CROFTERS COTTAGE

Restyled and renamed Scottish Crofters. Stones added onto thatch.

DOVE COTTAGE

History of distortion in moulds, causing slight variations in appearance. Some chimneys were 'touched up' at fettling stage. Woman sitting between chimney breasts sometimes found without her head!

Minor Alterations (Current and Retired Pieces)

EBENEZER SCROOGE'S COUNTING HOUSE
Ivy added for about two and a half inches up the rear corner of the two main buildings.

FISHERMAN'S WHARF
Ivy grown up to vulnerable gable ends.

GREEN DRAGON INN
Modified soon after introduction. Ivy added at top of stairs. Black, then brown, pub sign with paper label; finally metal sign with etched detail reinforced at base with more bushes.

THE FORGE
Ivy added between main building and outhouse.

HERMIT'S HUMBLE HOME
Trees modified in 1985 – later models have fewer deep cavities.

HERTFORD COURT
Enlarged courtyard and central section of main building. More ivy added generally.

THE HOUSE ON TOP
Very early models had a sheer drop down into the cave at the front from just outside the main door. Ivy gradually added to supporting trusses of upper buildings. Process complete by 1984.

OLD CURIOSITY SHOP
Man peering through curtain missing on early pieces. Window frames at front cast separately at first but incorporated into the main cast to avoid assembly problems. The windows were made from a variety of materials.

ST. NICHOLAS CHURCH
Slight variations in spire point.

ST. PAUL'S CATHEDRAL
Gradual loss of detail and a bowing distortion as moulds aged.

STRATFORD HOUSE
Gap between main house and small building to left gradually filled with more ivy.

SUFFOLK HOUSE
Early ones were painted white – later ones pink.

THREE DUCKS INN
Some mould making distortions. Colour variations on early pieces.

TOLLKEEPERS COTTAGE
More ivy added very soon after it was first made.

TYTHE BARN
Headless cows on some models. Initially barn door was glued in position, but since 1983 it has rested in the barnyard.

WOODCUTTERS COTTAGE
Top of main stump was slightly blunted in 1985.

THE BOAT HOUSE
Alterations to the mould caused minor variations on the porch stones around the large square post.

CASTLE IN THE AIR
Reinforcement added where flags are attached soon after introduction.

The Current Range of

DAVID WINTER COTTAGES

Date Introduced	Name of Piece	Comments
1980	The Winemerchant	*Restyled 1983*
	Little Market	*Restyled 1983*
	Rose Cottage	*Restyled 1983*
	Market Street	*Restyled 1983*
1981	Single Oast	*Restyled 1985*
	Triple Oast	*Restyled 1985*
	Stratford House	
	The Village	*Restyled 1986*
1982	Drover's Cottage	
	Ivy Cottage	*Restyled 1983*
	Sussex Cottage	
	The Village Shop	
	The Dower House	
	Cotswold Cottage	
	The Old Distillery	*Restyled 1986*
1983	The Bakehouse	
	The Bothy	
	Fisherman's Wharf	
	The Green Dragon Inn	
	Pilgrim's Rest	
1984	The Chapel	
	Snow Cottage	
	The Parsonage	*Restyled 1986*

Date Introduced	Name of Piece	Comments
1985	The Cooper's Cottage	
	Kent Cottage	
	The Schoolhouse	
	Craftsmen's Cottages	
	The Vicarage	
	The Hogs Head Tavern	
	Blackfriars Grange	
	Shirehall	
	The Apothecary Shop	
	Yeoman's Farmhouse	
	Meadowbank Cottage	
	St. Georges Church	
1986	Smuggler's Creek	
	Devon Combe	
	Tamar Cottage	
	There was a Crooked House	
1987	Devon Creamery	
	John Benbow's Farm House	
1988	The Windmill	
	Lock-Keeper's Cottage	
	Derbyshire Mill	
	Gunsmiths	
	Lacemakers	
	Coalminers Row	
	Cornish Engine House	
	Cornish Harbour	
1989	The House on the Loch	
	Macbeth's Castle	
	Gillies Cottage	
	Gatekeepers	
	Scottish Crofters	

Date Introduced	Name of Piece	Comments
1990	Burns' Reading Room	
	Stonecutters Cottage	
	The Boat House	
	Pudding Cottage	
	Blossom Cottage	
	Knight's Castle	
	St Anne's Well	
	Grouse Moor Lodge	
	Staffordshire Vicarage	
	Harvest Barn	
	Guy Fawkes	
	The Bull and Bush	
1991	Bookends	
	The Printers	
	The Bookbinders	
	Moonlight Haven	
	CASTLE IN THE AIR	
	Inglenook Cottage	
	The Weaver's Lodgings	
1992	Cameos	
	Lych Gate	
	The Privy	
	The Potting Shed	
	One Man Jail	
	Barley Malt Kiln	
	Poultry Ark	
	Welsh Pig Pen	
	Market Day	
	Brooklet Bridge	
	Greenwood Wagon	
	Saddle Steps	
	Penny Wishing Well	
	Irish Round Tower	
	Only a Span Apart	
	Fogartys	
	Secret Shebeen	
	Murphys	
	O'Donovan's Castle	
	Birthstone Wishing Well	
	Scrooge's School etc.	

Discontinued/Retired Cottages

Date Discontinued	Name of Piece	Date Introduced
1980	Mill House	1980
	Little Mill	1980
1981	Three Ducks Inn	1980
	Chichester Cross	1981
	Provencal One	1981
	Provencal Two	1981
	Provencal (Tiny) A	1981
	Provencal (Tiny) B	1981
1982	TINY SERIES:	1980
	William Shakespeare's Birthplace	
	Anne Hathaway's Cottage	
	Sulgrave Manor	
	Cotswold Farmhouse	
	Crown Inn	
	St. Nicholas' Church	
	St. Paul's Cathedral	1981
	Castle Keep	1981
	Double Oast	1981
	Sabrina's Cottage	1982
1983	Dove Cottage	1980
	The Forge	1980
	Little Forge	1980
	•Mill House	1980
	•Little Mill	1980
	• *Re-modelled from originals*	
	The Coaching Inn	1980
	The Old Curiosity Shop	1981
1984	William Shakespeare's Birthplace (large)	1982
1985	Quayside	1980
1986	Tythe Barn	1981
	Cornish Cottage	1982
	Blacksmith's Cottage	1982
1987	Moorland Cottage	1982
	The Haybarn	1983
	Miner's Cottage	1983
	The Alms Houses	1983
1988	House on Top	1982
	Cornish Tin Mine	1983
	Replaced by Cornish Engine House	
	Cotton Mill	1983
	Replaced by Derbyshire Mill	
	Woodcutters Cottage	1984
	House of the Master Mason	1984
	Hermits Humble Home	1985
	Ebenezer Scrooge's Counting House	1987
	Christmas in Scotland and Hogmanay	1988
	Wintershill (Jim'll Fix It)	1988
1989	Crofter's Cottage	1988
	Replaced by Scottish Crofters	
	Fairytale Castle	1982
	Suffolk House	1985
	The Grange	1988
	A Christmas Carol	1989
1990	Squires Hall	1985
	Cotswold Village	1982
	Mr Fezziwig's Emporium	1990
	Cartwright's Cottage	1990
1991	Falstaff's Manor	1986
	Brookside Hamlet	1982
	Spinner's Cottage	1984
	Tudor Manor House	1981
	Bottle Kiln	1988
	Orchard Cottage	1987
	Fred's Home etc.	1991
1992	Castle Gate	1984
	Audrey's Tea Room	1992
	Tollkeeper's Cottage	1984
	Hertford Court	1983
	Mad Baron Fourthrite's Folly	1992

Guild Special Pieces

Date Introduced	Name of Piece
1987	Village Scene•
	(1987/88 Membership Gift)
	Robin Hood's Hideaway•
	Queen Elizabeth Slept Here•
1988	Black Bess Inn•
	The Pavilion•
1989	Bas-Relief Plaque•
	(1989 Membership Gift)
	Home Guard•
	The Coal Shed•
1990	The Plucked Ducks•
	(1990 Membership Gift)
	The Cobbler
	The Pottery
1991	Pershore Mill•
	(1991 Membership Gift)
	Tomfool's Cottage
	Will - o' - the wisp
1992	Irish Water Mill
	(1992 Membership Gift)
	The Beekeeper's
	The Candlemaker's

• *Retired/Discontinued*

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RETIREMENT NEWS

GUILD MEMBERS! DON'T FORGET TO LOOK IN THE FOLLOWING NEWSPAPERS ON THE LAST THURSDAY OF EVERY MONTH THROUGHOUT 1992:

THE DAILY TELEGRAPH (U.K.)
STARS AND STRIPES (Europe)
USA TODAY (U.S.A.)
THE GLOBE AND MAIL (Canada)
THE AUSTRALIAN (Australia)

THERE WILL BE A MESSAGE FOR YOU FROM DAVID WINTER AND JOHN HINE. IT MAY CONTAIN NEWS OF A RETIREMENT … OR IT MAY NOT.

RECENT MESSAGES WERE . . .

30th July

"A big cheer for David Winter whose sculpture A Christmas Carol was awarded Ornament of the Year for 1991 at the South Bend show in the USA last week. John Hine Studios have other exciting news for their collectors – but they must wait another month."

27th August

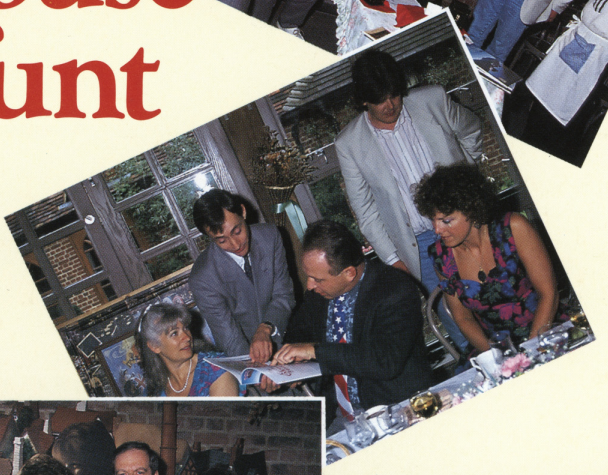
A brief announcement from David Winter and John Hine: "Eric retires today!" (Eric was the working title for Hertford Court before it was named properly). Collectors please note – John Hine Studios advise purchasing from authorised stockists only.

24th September

David Winter and John Hine have decided the time has come to say farewell to one of their most popular pieces. ***SNOW COTTAGE*** *retires today!*
(John Hine Studios recommend purchasing David Winter Cottages only from authorised stockists.)

… AND BY THE TIME YOU READ THIS YOU WILL ALSO KNOW ABOUT 29TH OCTOBER ! ! !

The Great Mouse Hunt



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